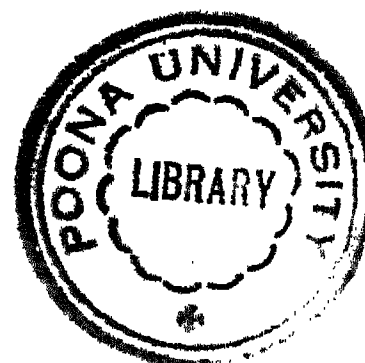


ADVANCED  
ENGLISH GRAMMAR  
THROUGH  
COMPOSITION

BY

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## PREFACE.

THE present book completes a course of English Grammar for schools according to the methods laid down in the *Elementary English Grammar Through Composition*, by the same author. The title explains the object in view. It is to treat Grammar, not as an end in itself, divorced from immediate utility, but as arising out of everyday forms of speech, and as giving practical help in their mastery and in the completeness of their study. In the Elementary Book, designed for pupils from 9 to 13 years old, the method of teaching through practice in oral composition was emphasised; in this Advanced Course chief stress is laid on completeness in the presentation of the subject. A preliminary Grammar Course, such as that in the Elementary Book of this series, is assumed to have been gone through already by those using the present book; and therefore the author has not hesitated, for the sake of brevity and completeness, to refer by anticipation to such well known points as the Plural when dealing with Abstract Nouns in Chapter II., or the Active Voice when dealing with the Tenses. Most of the Notes should be omitted in a first reading.

A great step in advance towards efficiency in Grammar teaching has recently been taken by the laying down of a uniform grammatical terminology for all school languages by a Committee representing all the chief Associations interested in language teaching in schools. This should lead to a great saving of time, and to the prevention of much confusion of thought in grammar teaching; and this authorised terminology has therefore

been adopted in this book, except in one or two minor points where the difference has been indicated.

The fact that most of those who will use this book will probably be studying one or more foreign languages, has caused more than usual attention to be paid to the points of most importance for that work, such as the Prepositions, the Cases, the Subjunctive Mood, and Clause constructions and their equivalents. The subject of Prosody has also been treated in considerable detail, as the author has found by experience that practically all pupils can attain considerable facility in versifying, and that such exercises are most useful for gaining command over language and for training the taste of the pupils at an age when paraphrasing, etc., are beginning to be outgrown. For this, however, something much more thorough than the usual treatment of Prosody in Grammars is necessary, and this the author has endeavoured to supply. The Historical Sketch of the English Language contains sufficient Anglo-Saxon and Chaucerian grammar to serve as reference for the explanations of grammatical forms throughout the book; and the account of the Vocabulary and of Word Building will, it is hoped, be found sufficient and self-contained. A chapter on Figures of Speech has also been added, so that information and practice on all the subjects usually included under English Grammar may be found in a single text-book.

A suggested scheme of study for this book is as follows. In a first year, with pupils about 13, Chapters I.-XIX. (omitting V. and XII.), XXV., the principal Figures of Speech in Chapter XXVIII., and Appendix I., might be covered, along with some simple exercises in versification. This would be thoroughly revised, and extended a little, in the second year. In the third year Chapter V. most of XXIII.-XXIV., and XXVII.-XXVIII., might be added and former work revised. In a fourth year Chapters XII., XX.-XXII., and XXVI., could be completed along with general revisal of the whole book, after which occasional revisals and exercises should be all that is necessary. None of the Exercises should



be completely worked through at one time. The first half of an Exercise, or even less, may be done in one year and the second half next year, and so on. Further Exercises in Analysis and Parsing are added in Appendix II.

I have to acknowledge special indebtedness to the *Report on Grammatical Terminology* mentioned above, to Mr. Onions' *Advanced English Syntax* in the 'Parallel Grammar Series,' to Morris's and Mason's *English Grammars*, and to Bain's *English Rhetoric and Composition*. I have also thankfully to acknowledge kind suggestions and criticism received from Mr. Thomson, Rector of Hutcheson's Girls' School, Glasgow, to whose valuable pamphlet on the *Basis of English Rhythm* the chapters on Prosody in this book are under a heavy debt.

J. D. R.

THE HIGH SCHOOL,  
KIRKCALDY.

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## CHAPTER I.

### PRELIMINARY DEFINITIONS, SOUNDS AND SYMBOLS.

**GRAMMAR** is the science which treats of words and their correct use. It is generally divided into five parts:

**Orthoëpy** deals with the correct pronunciation of words. This has given rise to the science of **Phonetics**.

**Orthography** deals with the written symbols by which spoken sounds are represented, and gives rules for correct spelling.

**Etymology** deals with the classification, inflexion, and derivation of words taken separately.

**Syntax** deals with the combination of words into sentences, and their relations to each other of agreement, government, and order.

**Prosody** deals with the combination of words into verse.

**English Sounds and Symbols.**—Speech is the organised system of sounds used by mankind as their ordinary means of communicating with each other. The organs of speech are the resonance chambers formed by the larynx, mouth, and nose. These vary in shape by the shifting position of the vocal chords, soft palate or uvula, tongue, lips, and teeth. Speech is produced by the breath passing through these resonance chambers when left wide open, narrowed, or entirely closed for a moment by the movable parts.

**Voice** is the buzzing sound produced by the breath vibrating the vocal chords as it passes.

**Voiced Sounds** are sounds in which the vocal chords vibrate.



## 2 PRELIMINARY DEFINITIONS, SOUNDS AND SYMBOLS.

**Unvoiced Sounds** are sounds in which the vocal chords do not vibrate.

Speech sounds are also classed as Vowels and Consonants.

**A Vowel** (Fr. *voyelle*, Lat. *vocalis*, sounding) is a musical sound produced by the breath vibrating the vocal chords and passing freely through the mouth.

**A Consonant** (Lat. *cum*, together, and *sono*, I sound) is a noise produced by the breath owing to some hindrance in its passage, and may be accompanied by the vibration of the vocal chords, or not.

**An Alphabet** is the collection of written symbols, or letters, used to represent the sounds of a language.

A perfect alphabet ought to have :

(1) As many letters as there are distinct elementary sounds.

(2) Not more than one letter for each sound.

There are about 40 sounds in English and only 26 symbols to represent them. The **English Alphabet** is imperfect in several ways. It has :

(1) Letters with more than one sound (Defective): *e.g.* 'a,' which has six sounds, *e.g.* păt, pāte, pālsy, fāther, fāre, fāl.

(2) More than one letter for one sound (Redundant): c, j, q, x, which have the same sounds, as, k or s, dzh, k (w), and ks or gs.

(3) Letters used inconsistently, thus also breaking the second condition—*e.g.*

1. Fall, law, caul, yacht, fought.

2. Bute, newt, view, beauty, etc.

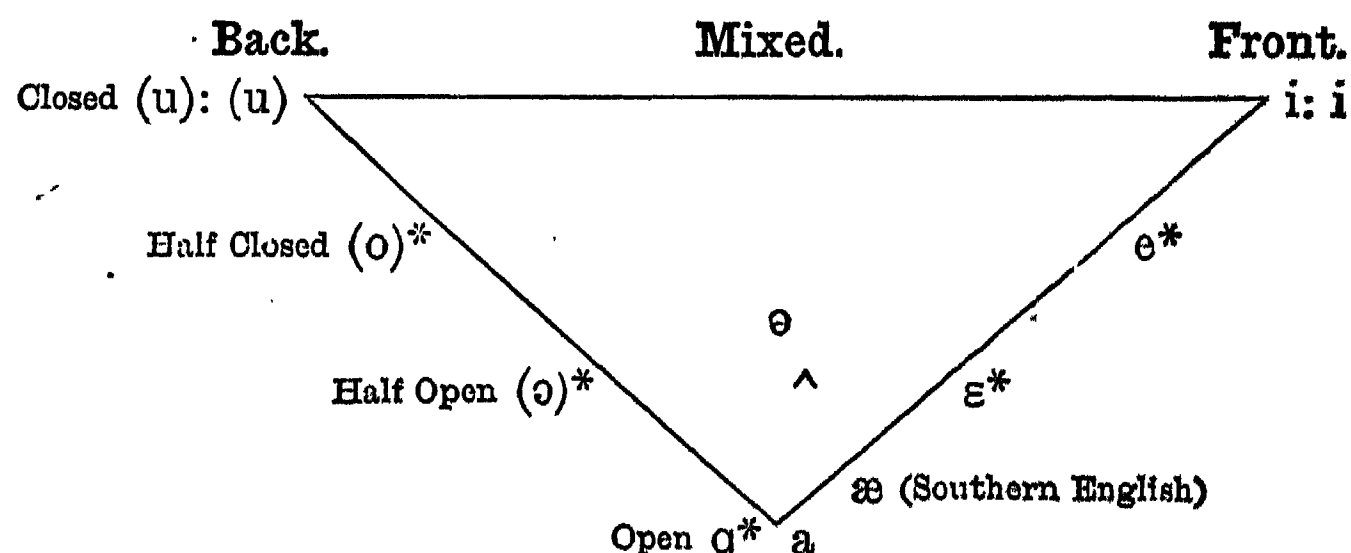
3. Jest, gentle, judgment.

Sent, scent, cent.

Shoot, mission, diction, sugar.

**Vowel Sounds and Symbols.**—The five letters representing the vowels are a, e, i, o, u, but thirteen vowels are shown in the following diagram, called the Viëtor Triangle, after Professor Viëtor of Marburg. The symbols

are those used by the International Phonetic Association. Vowels are classified according to the horizontal position of the highest point of the tongue into Back, Front, and Mixed. They are also classified according to the vertical position of the tongue into Closed, Half Closed, Half Open, and Open. The Viëtor triangle represents roughly the relative position of the tongue as raised or lowered at the back or front of the mouth in pronunciation. The brackets show that in the bracketed sounds the lips must also be rounded, and asterisks show that the sounds are long or short. Long vowels are marked by two points, like a colon, coming after them.



Back.	Mixed.	Front.
{ boor (u:).	confusion (ə).	{ beet (i:).
{ book (u).	potato (ə).	{ bit (i).
boat, (o:), billow (o).	but (ʌ).	bait (e:), sate (e).
bought (ɔ:), not (ɔ).	bird (ʌ)	were (ɛ:), bet (ɛ).
father (ɑ:), palsy (ɑ).		{ bat (æ), S. English.
		{ bat (a), N. English and Scottish.

*Notes.*—1. The above diagram gives the simple vowels as found in Northern English, spoken north of the Humber and in Scotland, and also the Southern æ. Southern English has practically no pure vowels, but makes most of its vowels diphthongal, especially e and o (pay (ei), no (ou)). Unaccented vowels tend to become weak or light vowels, shading off into 'ə,' e.g. acclamation, Magdalen, there (the indefinite particle).

2. u and i are the only vowels where the tenseness or laxness of the vocal muscles causes noticeable differences of sound. u: and i: are tense, u and i are lax vowels.

#### 4 PRELIMINARY DEFINITIONS, SOUNDS AND SYMBOLS.

**Diphthongs**, or Compound Vowels, are produced by the union of two Simple Vowels—*e.g.* ai, ou, oi, ew. There are four diphthongs.

1. (ai)—pipe, rhyme, height.
2. (au)—house, allow.
3. (oi)—boil, annoy.
4. (ju)—due, new, Bute.

**Improper Diphthongs** are two vowel letters used to represent single sounds—*e.g.* great (e), pain (e:).

**The Consonants** are as follows, Voiced Consonants being in heavy type.

1. **Plosives**—p, b, t, d, k, g (hard).
2. **Fricatives**—*ʌ*, w, f, v, th (*θ*, *ð*), s, z, sh (*ʃ*, *ʒ*), ch, (*ç*), y, (*j*), h. *E.g.* where (*ʌ*), were (*w*), feel, veal, thin, thine, hiss, his, ash, azure, loch (Scottish pronunciation), yes, he.
3. **Nasal**—m, n, ŋ, *e.g.* may, no, sing.
4. **Lateral**—l, *e.g.* long.
5. **Trill**—r (lingual or guttural), *e.g.* rear, ward.

*Notes.*—1. The Plosives and Fricatives occur in pairs, one voiced and the other unvoiced. Nasal, Lateral, and Trill letters are all voiced.

2. W and Y are often called **Semi-vowels**. W resembles the (u) sound, but the narrower lip rounding causes a consonantal rubbing sound. Y before vowels resembles the (i) sound, but the tongue is raised so high towards the front palate as to make a consonantal rubbing sound.

3. North English trills the r, but in South English it has become a mere rubbing sound (*ɹ*) before vowels, and before consonants is omitted, or (at the end of words) becomes a vowel sound like *ə*—*e.g.* here, *hi:ə*, here and there, *hi:əɹ ən ðɛ:ə*.

4. The Aspirate, h, is the sound caused by the breath rubbing against the edges of the vocal chords, but not strongly enough to make them vibrate.

Any further information as to the above sounds and their numerous modifications in the spoken language and in individual or dialectic speech can be found in manuals of Phonetics. Phonetics, however, are only appropriate in school use in so far as they give an intelligent knowledge of the mechanism of standard

correct pronunciation, thus helping its attainment and the correction of errors in speech.

The ordinary classification of consonant letters is as follows:

1. Liquids—l, m, n, r.						
2. Sibilants—s, z.						
3. Aspirate—h.						
4. Double letters—x (ks), j (dzh).						
5. Mutes.				Sharp.	Flat.	Aspirate.
Gutturals,	-	-	-	k	g	ch (loch).
Dentals,	-	-	-	t	d	th (dh.).
Labials,	-	-	-	p	b	f, v, ph.

EXERCISE I.

1. *Transcribe and transliterate:*

- (a) mət hav ju: hərd? ai hərd nʌθɪŋ.
- (b) kaptən, ɔr kɑrnl, ɔr naɪt ɪn ɑrms.
- (c) Keɪr sət ɒn hɪz fe:dəd tʃi:k.
- (d) ai wɒndəd lɔ:nli əz ə klaud  
ðat flo:ts ɒn haɪ ɔ:r ve:lz ənd hɪlz.
- (e) Fɔr ði: ɔnər ɔv ɑr klaɪmət ɪt hɑz bi:n ɒbzərvd baɪ  
e:nʃənt raɪtərz ðat ði: Brɪtənz we:r lɒŋgər lɪvd ðən ɛni ʌðər  
ne:ʃən tu ðem nɔ:n.

2. *Write in Phonetic characters:*

- (a) Now for about thirty years I have lived in such intimacy with all who have had the chief conduct of affairs, and have been so much trusted, and on so many occasions employed by them, that I have been able to penetrate far into the true secrets of counsels and designs
- (b) China, off, of, hawk, prodigious, justice, toil, duke, thick, with, gaol, campaign, trait, straight, not, omit, nought, note.

*Note.*—The above transcriptions are in Northern English, in careful conversational style. To show the difference of Southern English, the two lines of (d) are given as found in *The Pronunciation of English*, by Mr. Jones, M.A. (Camb. Univ. Press).

ai wɒndəd lounli əz ə klaud  
ðat flouts ɒn haɪ ɔe veɪlz ənd hɪlz.

## CHAPTER II.

## THE SENTENCE, CLASSIFICATION OF NOUNS.

1. Persevering labour conquers all things. (Statement).
  2. Let persevering labour conquer all things  
(command).
  3. May persevering labour conquer all things  
(wish).
- (Desires).
4. Does persevering labour conquer all things?  
(Question).
  5. How persevering labour conquers all things!  
(Exclamation).

**A Sentence** is a group of words making complete sense, and is either a statement, desire, question, or exclamation.

**Analysis** is the breaking up of a sentence into its various parts.

**The Subject** of a sentence is what is spoken about by the predicate.

**The Predicate** of a sentence is what is said about the subject.

*Note.*—1. To find the Subject ask, "Who (or what) is spoken about in the sentence?"

To find the Predicate ask, "What is said about (the Subject)?"

2. The Subject and Predicate may consist of one or several words. The terms **Whole Subject**, **Whole Predicate**, **Subject Word**, and **Verb**, may be used if it is necessary to distinguish between them.

3. Subject and Predicate are names for grammatical relations, and can only be defined with reference to each other. It therefore needs some practice to answer the test questions correctly. If a scholar says that in the sentence "The man rides the horse," the horse is spoken about, he is right from the point of view of his own interest, but wrong from that of grammar.

4. As the form of the Predicate is influenced by the Subject, the Predicate is said to **depend on**, or agree with the Subject.

5. In simple statements the Subject generally comes first, in the other kinds of sentences it is generally inverted, *i.e.* follows some other words. In commands the subject 'you' is generally omitted.

**Class Practice.**—(1) Make sentences of all five kinds about: dog, horse, boy, fire, sugar, bread, hammer, I, you, he.

(2) Analyse into Whole Subject and Whole Predicate as many sentences as necessary in Ex. VI. and VII.

### Models.

WHOLE SUBJECT.	WHOLE PREDICATE.
1. Persevering labour	conquers all things.
2. (You)	let persevering labour conquer all things.
3. Persevering labour	may conquer all things.
4. " "	does " " "
5. " "	conquers all things, how.

## NOUNS.

Words are classified according to the different work they do in a sentence. These classes of words are called **Kinds of Words**, or **Parts of Speech**. Examine the sentence :

The **boy** brought food to the starving **dog**.

The words in heavy type are names of things, including persons in the word 'thing.' In Grammar the word for 'name' is 'Noun.'

**A Noun** (Lat. *nomen*, a name) is the name of anything.

**A Proper Noun** is a name that belongs to a particular individual. It is spelt with a Capital Letter—*e.g.* Charles, Europe.

**A Common Noun** is a name that belongs to every individual in a class—*e.g.* boy, continent, town, mountain.

*Notes.*—1. **A Collective Noun** (or Noun of Multitude) is a name that belongs to a group of individuals, but not to any single individual in that group—*e.g.* army, police, club, mob, flock.

Collective Nouns generally have a Singular Verb, but when you

## 8 THE SENTENCE, CLASSIFICATION OF NOUNS.

think more of the individuals in the group than of the group as a single whole the verb may be plural—*e.g.*

The mob assembles, but,

„ „ throw stones.

2. Nouns may also be classified according as they name things able to be perceived by the senses, or only able to be perceived in the mind. The first are called **Concrete Nouns**, and the second **Abstract**. The latter have some importance in Syntax.

**An Abstract Noun** is a name of any quality, state, or action—*e.g.* health, manliness, whiteness, running, rest, happiness.

Abstract Nouns properly have no plural. When used in the plural they are Common Nouns applying to different instances of the same quality—*e.g.* virtues, whitenesses, sizes, runnings. Verb Nouns (Gerunds and Infinitives) are really Abstract Nouns of action.

3. **A Compound Noun** is a Noun made up of two simple nouns placed together to express a single complex idea.

It is arbitrarily written sometimes as two words, sometimes joined by a hyphen, and sometimes as one word—*e.g.* riding whip, cannon ball, house-maid, milkmaid.

Contrast—Smoking carriage (*i.e.* for smoking)—compound noun.  
„ chimney (*i.e.* which smokes)—adjective and noun.

Such words are best parsed together as Compound Nouns, though they may be taken separately as above.

### EXERCISE II.

1. Give six nouns which are (a) Proper, (b) Common, (c) Collective, (d) Abstract.

2. Give six nouns for (1) feelings of the body—*e.g.* warmth,

(2) „ „ mind— „ surprise,

(3) actions done (a) at home,

(b) „ school,

(c) „ work,

(d) „ play.

3. Make Abstract nouns from the following adjectives, and make sentences employing them:

Hot, soft, near, distant, patient, slow, vigorous, peevish, shallow, greedy, wealthy, severe, stubborn, joyful, clean, dirty.

4. *Pick out the kinds of Nouns :*

1. And the tree with all its branches  
Rustled in the breeze of morning,  
Saying with a sigh of patience,  
"Take my cloak, O Hiawatha!"
2. Far on the left, unseen the while,  
Stanley broke Lennox and Argyle.
3. The Magna Charta contains the rights and privileges  
of the nobles, the clergy, the merchants, and the  
common people. 4. The King and Parliament  
contended for the mastery during the Seventeenth  
Century, and even engaged in civil war. 5. Give  
him the swimming belt. 6. The ploughman was  
awarded the fishing rod by the justices.

## CHAPTER III.

## CLASSIFICATION OF PRONOUNS.

1. I (*i.e.* James, etc.) saw **him** (*i.e.* William, etc.).
2. **Mine** (*i.e.* my property) is **thine** (*i.e.* thy property).
3. The man **whom** I saw (*i.e.* and the aforesaid man I saw) won the prize.
4. **Whom** (what man) did you see?
5. **That** (the book there) is my book.
6. Did **anyone** (*i.e.* John, or Mary, or etc.) hear him?

**A Pronoun** is a word used instead of a noun.

Most pronouns, except the first class, do more than stand instead of a noun. Examine the following definitions and compare with the alternative phrases in brackets above.

**I. A Personal Pronoun** is a word that is used simply instead of a noun.

Personal Pronouns are divided into three classes according to the person speaking.

The person speaking is called the **First Person**.

„	„	spoken to	„	„	<b>Second</b>	„
„	„	spoken about	„	„	<b>Third</b>	„



The pronouns used by, or to, or about these persons are called **First Personal Pronouns**, **Second Personal Pronouns**, or **Third Personal Pronouns**.

**List.**—**First Person**—I, me, we, us.

**Second** ,, —(thou, thee, ye), you.

**Third** ,, —he, she, it, him, her, they, them.

**Notes.**—1. Personal Pronouns in Accusative and Dative Cases, and referring back to the subject, are called **Reflexive Personal Pronouns**. They generally end in -self, and show that the subject acts upon itself—*e.g.* myself, thyself, yourself, himself, herself, itself, ourselves, yourselves, themselves—*e.g.*

He struck himself.

He sat him down.

He gave himself a present.

**Reflexive Pronouns** are Personal Pronouns referring back to the Subject and showing that it acts on itself.

2. The Personal Pronouns ending in -self are also used in the Subject and elsewhere, merely for emphasis.

Himself is his own dungeon.

He struck the boy and myself.

**Emphasising Pronouns** are Personal Pronouns ending in -self, and used merely to express emphasis.

**II. A Possessive Pronoun** is a word used instead of a noun, and that points out the possessor of the person or thing for which it stands.

**List.**—Mine, thine, his, hers, its, ours, yours, theirs, own.

**III. A Relative Pronoun** is a word used instead of a noun, and that refers to some noun or pronoun already mentioned, called the antecedent (Latin, *ante*, before, and *cedo*, I go).

**An Antecedent** is a noun or pronoun already mentioned, to which a Relative Pronoun refers, or relates.

**List.**—Who, whose, whom, which, that, what (that which), whatever (that whichever), whoever, whoso, whosoever, as (after such or same), but (after negatives).

**Notes.**—1. The forms of **Who** are used for persons only, except 'whose,' which also refers to things; **Which** is used only of animals and things; **What** is used of things only. Other relatives are not restricted in use.

2. Relatives which contain their own antecedent—*e.g.* **what**, **whatever**, are called **Compound Relative Pronouns**. The others are,

if necessary, called **Simple**. **Whoever, whatever**, are from their meaning sometimes called **General Relative Pronouns**.

3. **As and But**, *v.* Ch. XXI.

4. Relative Pronouns, if Objects, are usually **omitted** in conversation. They should be inserted in analysis and in written composition, and should be as near the antecedent as possible for the sake of clearness—*e.g.*

The man (whom) I saw, won the prize.

Antecedents are sometimes omitted :

(He) who laughs last, laughs best.

**IV. An Interrogative Pronoun** is a word used instead of a noun, and that asks a question.

**List.**—Who, whose, whom, which, what, whatever, whoever?

**Note.**—**Who** ? is declined and restricted in use like the Relative. **Which** ? is unrestricted, and implies a choice among several alternatives.

**V. A Demonstrative Pronoun** is a word used instead of a noun, and that points out definitely the person or thing for which it stands.

**List.**—This, that, these, those, such, same, so (that thing), yon.

When 'this' and 'that' are used together referring to two things, 'this' means the nearer, sometimes the latter, 'that' means the further away, sometimes the former.

**VI. An Indefinite Pronoun** is a word used instead of a noun, but that does not point out definitely the person or thing for which it stands.

**List.**—All, any, anyone ; one other, another ; both, several, certain (some), each, either, neither ; enough, few, many ; none, some, sundry, divers (some) ; who and what.

**Add the compound words**—anybody, anything, everybody, everything, nobody, nothing, somebody, something.

**Notes.**—1. **Each, either, neither**, are also called **Distributive Pronouns**. They take a Singular Verb.

**A Distributive Pronoun** is an Indefinite Pronoun which separates or distributes an indefinite group into its individuals.

2. **Each other** (of two only), **one another** (of more than two), are sometimes treated as one word, and called **Reciprocal Pronouns**.

A **Reciprocal Pronoun** is a compound Indefinite Pronoun which shows that an action is mutual or common to the individuals in a group.

In English these words are usually taken separately, as their constructions are distinct—*e.g.*

They struck each other (one another).

**Each** and **one** are subjects in apposition to **they**, but **other** and **another** are objects.

3. **One**—One was saved. (Noun of Number.)

One must do one's best. (Indefinite Pronoun.)

This is a good one (*i.e.* apple). (Indefinite Pronoun.)

*Note.*—Do not replace 'one' by a personal pronoun when the reference is the same—*e.g.* One must do one's (not, his) best.

**Many**, *v.* Ch. XXI.

**Fewer** and **less**. Fewer refers to number, and less, to quantity—*e.g.*

Fewer than 500 were captured.

Less than a ton was seized.

4. **Who** and **what**.

As who should say, I am Sir Oracle,

*i.e.* As if (some one) should say, I am Sir Oracle.

I'll tell you what (*i.e.* something).

He habbled of rubies, and diamonds, and sapphires,  
and what not (*i.e.* everything).

### EXERCISE III.

*In each of the following sentences (1) replace pronouns by suitable nouns, (2) pick out kinds of pronouns.*

**Models.**—2. (*v.* sentences at the beginning of the Chapter).

'I' is a word used simply instead of a noun, and denotes the person speaking, therefore it is a **First Personal Pronoun**.

'Mine' is a word used instead of a noun (property), and points out the possessor, therefore it is a **Possessive Pronoun**.

'Whom' is a word used instead of a noun, and refers back to the antecedent (man), therefore it is a **Relative Pronoun**.

‘**Whom ?**’ is a word used instead of a noun (man), and asks a question, therefore it is an **Interrogative Pronoun**.

‘**That**’ is a word used instead of a noun (book), and points it out definitely, therefore it is a **Demonstrative Pronoun**.

‘**Anyone**’ is a word used instead of a noun (some person’s name), but does not point it out definitely, therefore it is an **Indefinite Pronoun**.

1. Who is yon? 2. Do you see that? 3. It is a horse.
4. Here are two books. 5. Which do you prefer? 6. The one is well bound. 7. The other has many pictures. 8. The book is yours. 9. Those are good apples. 10. I shall buy the same. 11. What is this? 12. The fault is not his. 13. He quarrelled with all and sundry. 14. Neither of us is sleepy. 15. Either of you will do. 16. Who’ll buy caller herrin’? 17. Few could understand him. 18. Anyone can do that. 19. One injures oneself by speaking rashly. 20. Whatever are they doing? 21. Give me some also. 22. How happy I could be with either! 23. Both failed in the attempt. 24. Myself, and no other, am to blame. 25. Your promise is nothing. 26. None can tell the end. 27. The sufferings of the rest were forgotten. 28. The others’ sufferings were forgotten. 29. We should be glad at another’s success. 30. One must care for one’s own. 31. Some said one thing, others another. 32. Both are best. 33. He struck himself. 34. Nobody except himself is to blame. 35. Is himself at home? 36. Himself is his own dungeon. 37. ‘Bless us!’ cried the Mayor, ‘what’s that?’ 38. They agreed, one and all, to stand by me. 39. You left yourself nothing on which to live. 40. Whoever hesitates is lost. 41. All that I have is thine. 42. Whatever is mine is thine. 43. All who saw him were afraid. 44. Tell us what you said to her before she went away. 45. If we have promised them aught, let us keep our promise. 46. His wishes are the same as mine (are). 47. There are none but wish you success. 48. The noise was such as I never heard before. 49. His character was such as endeared him to everybody. 50. There were none but knew the consequences. 51. I saw him myself. 52. I saw him do it himself.

## CHAPTER IV.

## CLASSIFICATION OF ADJECTIVES.

1. Sound the loud timbrel.
2. **This** question is very difficult.
3. **Three** fishers went sailing out to the west.

**An Adjective** is a word added to a Noun to describe, identify, or enumerate the person or thing named.

As adjectives properly do not exist apart from nouns, they are said to **depend on** nouns. There are **Three** Classes of Adjectives.

**I. An Adjective of Quality** is a word added to a noun to describe of what sort is the person or thing named—*e.g.* good, bad, heavy.

**II. A Pronominal Adjective** (*i.e.* derived from pronouns) is a word added to a noun to identify the person or thing named.

There are six kinds of Pronominal Adjectives—*e.g.*

1. I myself did so.
2. **His** hand is cut.
3. The better part of valour is discretion ; in the **which** better part I have saved my life.
4. **What** man is that ?
5. **That** gliding stream Beautiful to thee must seem.
6. **All** the forest's life was in it.

1. **An Emphasising Adjective** is a word added to a noun or pronoun for the sake of emphasis.

**List.**—*v.* Ch. III. List of Reflexive and Emphasising Pronouns.

2. **A Possessive Adjective** is a word added to a noun, and that points out the possessor of the person or thing named.

**List.**—My, thy, his, her, its, our, your, their, own.

**3. A Relative Adjective** is a word added to a noun, and that shows that it has been already mentioned or implied.

**List.**—Which, what, whatever.

*Note.*—‘What time the daisy decks the green’—What is a Compound Relative Adjective, belonging to an Adverbial Accusative Phrase=‘At that time at which,’ etc.

**4. An Interrogative Adjective** is a word added to a noun, and that asks a question.

**List.**—Which, what, whatever.

**5. A Demonstrative Adjective** is a word added to a noun, and that points out definitely the person or thing named.

**List.**—The, this, that, these, those, such, same, you, yonder.

*Note.*—The words in heavy type are adjectives only.

**6. An Indefinite Adjective** is a word added to a noun, but that does not point out definitely the person or thing named.

**List.**—(1) All Indefinite Pronouns except ‘anyone,’ and ‘none.’

(2) A, or an, every, else, no, whatever. (Adjectives only.)

*Note.*—**A Distributive Adjective** is an Indefinite Adjective added to a noun to separate or distribute an indefinite group into its individuals.

**List.**—Each, every, either, neither.

**III. A Numeral Adjective** is a word added to a noun to tell the number of persons or things named.

There are three classes of Numeral Adjectives.

**1. A Cardinal Numeral Adjective** is a word added to a noun to tell the number only of the persons or things named.

**2. An Ordinal Numeral Adjective** is a word added to a noun to tell the order in a series of the person or thing named.

**3. A Multiplicative Numeral Adjective** is a word added to a noun to show how often the person or thing named is repeated.

## Lists.—

	<i>Cardinals.</i>	<i>Ordinals.</i>	<i>Multiplicatives.</i>
1	one	first	simple
2	two	second	twofold, double
3	three	third	threefold, triple, treble
4	four	fourth	fourfold, quadruple
5	five	fifth	fifefold, quintuple
6	six	sixth	sixfold, sextuple
7	seven	seventh	sevenfold
8	eight	eighth	eightfold
9	nine	ninth	etc.
10	ten	tenth	
11	eleven	eleventh	
12	twelve	twelfth	
13	thirteen	thirteenth	
14	fourteen	etc.	
15	fifteen		
16	sixteen		
17	seventeen		
18	eighteen		
19	nineteen		
20	twenty	twentieth	
21	twenty one	twenty first	
30	thirty	thirtieth	
40	forty	fortieth	
50	fifty	etc.	
60	sixty		
70	seventy		
80	eighty		
90	ninety		
100	one hundred		one hundredth
101	one hundred and one		one hundred and first
200	two hundred		
1000	one thousand		one thousandth
1100	one thousand one hundred		one thousand one hundredth
1,000,000	one million		one millionth
1,110,110	one million, one hundred and ten thousand, one hundred and ten		one million, one hundred and ten thousand, one hun- dred and tenth

*Notes.*—1. Hundred, thousand, million, are also nouns in English, qualified by adjectives and taking plural forms. Compound numbers containing them, *e.g.* 2943, are best taken together as **Compound Numeral Adjectives**.

2. In **Compound Ordinals** only the last number is **Ordinal** in form.

3. Words like many, all, few, much, are sometimes called **Indefinite Numerals**, but are better classed with other **Indefinite Adjectives**.

4. **Ordinals** above Third are formed from **Cardinals** by adding -th, but in the 10s change -y into -i, and add -eth.

## EXERCISE IV.

*Pick out and classify the adjectives in the following sentences :*

**Models.**—*v.* sentences at beginning of chapter.

**Loud** is a word added to a noun 'timbrel,' and that tells of what sort the 'timbrel' is, therefore it is an **Adjective of Quality**, depending on 'timbrel.'

**Myself** is a word added to the pronoun 'I,' and that gives it emphasis, therefore it is an **Emphasising Adjective**, depending on 'I.'

**His** is a word added to the noun 'hand,' and that tells the possessor of the 'hand,' therefore it is a **Possessive Adjective**, depending on 'hand.' Etc.

**Three** is a word added to the noun 'fishers,' and that tells the number only of 'fishers,' therefore it is a **Cardinal Numeral Adjective**, depending on 'fishers.'

1. It is a good rule to sell in the dearest market, and buy in the cheapest. 2. There are nine hundred sheep grazing in that green field. 3. Demosthenes said that for an orator the first, second, and third requisite was 'action.' 4. The wretched parents all that night went shouting far and wide. 5. She stopped every ten yards. 6. Tell us your own opinion. 7. The ventilating shaft is formed of a double tube. 8. The Triple Alliance was formed against Louis XIV. in the time of Charles the Second. 9. In 1665 the Great Plague of London carried off one hundred thousand victims. 10. Next year the Great Fire destroyed thirteen thousand houses, and eighty-nine churches. 11. Anyone whatever could do that. 12. Being without any principle he took either side as it suited him.

13. The same fond mother bent at night  
O'er each fair sleeping brow ;  
She had each folded flower in sight,—  
Where are those dreamers now ?



14. Under a spreading chestnut tree  
The village smithy stands.
15. Beneath those rugged elms, that yew tree's shade,  
Where heaves the turf in many a mouldering heap,  
Each in his narrow cell forever laid,  
The rude forefathers of the hamlet sleep.

## CHAPTER V.

### PRONOUN IDIOMS—THE ARTICLES.

**Me**—It is me. Who is there? Me.

'Me' is used colloquially as a completion in such sentences, but in more dignified language 'I' must be used—*e.g.* 'It is I; be not afraid.' 'Me' may be even grammatically defended as an emphatic form of the Nominative (cp. Fr. *moi*).

**We** is used of single persons by kings and editors, as being more dignified and emphatic.

**Thou** is now used only in addressing God, and in poetical language. Formerly, as still in French and German, with 'tu' and 'du,' 'thou' was used to intimate friends, children, and servants, and also to express contempt—*e.g.* 'I'll thou thee, thou villain.'

**You and Ye.** 'Ye' was originally nominative, and 'you' accusative, then they were confused, and now 'ye' is only poetical. 'You' early displaced 'thou' as a pronoun of respectful address, and is now universally used as the pronoun of the 2nd person, in addressing individuals. 'You,' however, must always be parsed as a plural form.

It is used as—

- (1) Personal Pronoun proper—Give me the fish. I caught it.
- (2) Indefinite use—It is raining. How goes it with you?
- (3) Redundant or anticipatory use, invariable with the verb 'to be' for all genders and numbers—

*e.g.* It is clear that you are right. It is I. It is his friend.

**Its.** 'It' (A.S. *hit*) had as its proper genitive 'his.' In the sixteenth century 'its' began to be used, and became general in the eighteenth. Shakespeare seldom uses the word, and the Authorised Version of the Bible has it only once—*e.g.* 'That which groweth of its own accord.'—*Lev. xxv. 5.*

## RELATIVES.

The relative has two meanings, **Restrictive** and **Continuative** or **Coordinating**—*e.g.*

Swallows which come to us in March, often die of cold.

(Restrictive.)

Swallows, which are birds of passage, come to us in summer.

(Continuative.)

The first relative clause limits or restricts 'swallows,' to a few particular swallows, but the second applies to all swallows, or the whole class of birds called swallows. The second is equivalent to another coordinate Main Clause, and adds additional information to the sentence, namely, 'and they are birds of passage.'

Grammarians have tried to lay down a rule that 'who' and 'which' are continuative, and 'that' is restrictive, but it is by no means universally observed. 'That,' however, owing to its undoubted restrictive force, sometimes should be used for 'who' and 'which.'—*e.g.*

The man that rode the black horse won the race.

The Continuative Relative is never omitted, and always has a comma before it. The Accusative Restrictive Relative is often omitted, and no restrictive relative is separated from its antecedent by a comma—*e.g.*

He heard that the bank had failed, which was a great blow to him.

He heard that the bank had failed which he had put his money in.

*Note.*—A relative in the nominative should not be omitted, though this occurs in the older writers—*e.g.*

I have a mind  $\wedge$  presages me such thrift.

They  $\wedge$  are envious term thee parasite.

**That**—That cannot be used after a preposition—*e.g.* in the sentence above you could say 'in which,' but not 'in that he had put his money.'

Steele, to ridicule the excessive use of 'that' in his time spoke as follows: (Distinguish the parts of speech.)

'My lords, with humble submission, that that I say is this; that that that that that gentleman has advanced is not that that he should have proved to your lordships.'

**Than Whom**—

Beelzebub, than whom none higher sat. — Milton.

*i.e.* none sat higher than who (sat). (*v.* Ch. XXI.)

**Antecedents**—1. The relative agrees in Person with the antecedent, as is shown by the inflection of the dependent verb—*e.g.* 'I who am here'; but, when the antecedent is a predicate noun to a 1st or 2nd personal pronoun, the relative is sometimes attracted to agree with the personal pronoun instead of with its own antecedent. This always happens with the anticipatory 'It'—*e.g.*

Art thou he who first broke peace in heaven? — Milton.

But, If thou beest he who . . . didst outshine myriads.—  
Milton.

It is I who say so.

(*cp.* Non is sum qui hoc faciam.)

2. The antecedent is sometimes attracted to the case of the relative—*e.g.*

It is I who say so.

but, It is **me** whom he told.

**Him** I accuse (= he whom).

The city ports by this hath entered.

3. The antecedent is sometimes omitted—

Who steals my purse, steals trash.

## THE ARTICLES.

**The**, and **A**, or **An**.

These words are not a new Part of Speech. They are Demonstrative and Indefinite Adjectives, but (1) can only be used as Adjectives, and (2) can only be used as Epithet and not Predicate Adjectives.

- The.**
1. Points out an object or epithet more weakly than 'this' or 'that.' There go the ships. The green grass.
  2. Points out an object specially connected with ourselves, or of special prominence in our minds. I am going to the village. The Queen, the street, the city, the question, the sun
  3. Denotes a whole class with nouns and adjectives. The ox, the robin, the nobility, the rich, the sublime, the Caesars.
  4. Is used with names of Rivers, Seas, and Mountain Ranges. The Thames, the Atlantic, the Grampians.
  5. Is used with superlatives. The highest wall, but, this wall is the highest (or highest).
  6. Is used colloquially = the well known. Here is the prodigy.

*Note.*—'The' is also an adverb of degree. The more the merrier.

**A, or An** (before a vowel or 'h' mute).

1. One. It costs a shilling.
2. Anyone. A cat can look at a king.
3. A certain one. I met a man who knew the way.
4. Each (distributive). Sixpence a pound. Sixpence a day.

*Notes.*—1. The articles need not be repeated (unless for emphasis—*e.g.* a sadder and a wiser man) with a series of nouns or adjectives referring to the same person or thing, but if the series refers to different objects the articles must be repeated—*e.g.*

- { The red and blue flag (one) is flying.
- { The secretary and treasurer (one) reports.
- { A red and a blue flag (two) are flying.
- { The secretary and the treasurer (two) are elected.

2. When a series of adjectives cannot apply to the same thing, either repeat the article and keep the noun singular, or make the noun plural and use the article once only. Such adjectives are old and new, visible and invisible, primary, secondary—*e.g.*

- { The definite and the indefinite article are very important words.
- or { The definite and indefinite articles are, etc.

3. If the noun is already plural the article must be repeated. 'The clever and stupid boys' is wrong if there are more than two boys meant.

It is safest always to repeat the article, unless one thing only is meant.

4. **'The First Two'** and **'The Two First'** are often criticised as follows :

'The first two' is wrong, as it implies a second two and there may only be three altogether.

'The two first' is wrong, as there is only one first.

Really both forms are allowable, as we use 'first' and 'last' loosely for 'beginning' and 'ending'—*e.g.* 'my first remarks,' 'his first experience.' 'The first two,' simply means 'the leading two.' Similarly, 'his two eldest sons' is as good as 'his eldest two sons.'

### Demonstratives—

**These kind of** (those sort of) people do not attract me.

As collective nouns may have plural verbs, 'do' may be defended, but such nouns have always singular adjectives. Probably 'kind' is best taken as an abstract noun, and then the verb should be singular. As 'people' is the real subject, to correct to 'people of that kind do not' is still better.

### Indefinites—

1. The men, women, and children **each** did (**his, her, their**) best. They each did **their** best.

'His or her' is correct, but generally too stiff and pedantic. In the second sentence 'their' might be allowed, as being attracted by 'they.' When different sexes are implied it is best to use **'all'** and a plural construction.

2. **Other** is often wrongly used with superlatives.

In the comparative degree the objects compared must exclude each other, and a word such as 'other' is often necessary for this purpose; but in superlatives the superlative object must be included in the class with which it is compared.

1. Shakespeare is greater than all other Englishmen.

2. Shakespeare is the greatest of all Englishmen.

It is wrong to insert 'other' in sentence (2) as that would exclude Shakespeare from the class of which he is asserted to be greatest. The following sentence is correct. Why?

3. Shakespeare is the greatest Englishman, and of all other Englishmen Milton is the greatest.

Milton imitates a Greek construction when he says—

'Adam the goodliest of men since born  
His sons; the fairest of her daughters Eve.'

What would this be in grammatical English?

## EXERCISE V.

*Correct, or justify the following sentences :*

1. The bookseller and stationer quarrelled about the place and date of the excursion. 2. The Lord, He is the God; the Lord, He is the God! 3. There were many mannerisms in his earlier writings in spite of their frequent charm, which irritated his readers. 4. Let you and I go, though both of us are able to do it alone. 5. One can never tell when his temper will get the better of him. 6. I am a man that am a Jew. 7. Nobody ever devoted themselves more zealously to their duties. 8. This soldier causes more trouble than the whole regiment put together. 9. Red, white, and blue flags fluttered in the breeze. 10. He is always reading about political economy and those kind of things that one loses his head. 11. I have read Milton's poems, who was Cromwell's Latin Secretary. 12. I do not like these kind of questions. 13. Every boy and girl brought their books. 14. Of the two answers neither are right. 15. The other is the best of the two.

## CHAPTER VI.

## THE VERB, FINITE AND NON-FINITE; OBJECTS, COMPLETIONS, APPPOSITION.

- |                          |                       |
|--------------------------|-----------------------|
| 1. John laughed.         | John ate his dinner.  |
| 2. Jane's dress is torn. | Jane tears her dress. |
| 3. I am he.              | I see him.            |
| 4. I am sorry.           | He sees me.           |

The words in heavy type tell, or assert, something about the subject. Words which do this are the most important words in the predicate, and are called Verbs, *i.e.* Words above all others.

**A Verb** (Lat. *verbum*, a word) tells what the subject does, or what is done to it, or in what state it is.

Verbs denoting actions are of two great classes, **Transitive** and **Intransitive**, while verbs denoting a state or change of state are called **Link Verbs**.

**Transitive Verbs** (passing over verbs) are verbs which require words after them to complete the sense, because the action expressed by the verb is not confined to the doer, but passes over to something else called the **Object**.

The **Object** is a word or words used to complete the sense of a transitive verb.

*Notes.*—1. The **Object** generally follows the transitive verb, and is said to **depend** on it.

2. When the **Object** is a pronoun it very often has a different form from the subject, but in nouns there is no change, and the sense and order alone distinguish the one from the other. Words which cause changes of form in other words are said to **govern** these words.

**Intransitive Verbs** (not passing-over verbs) are verbs which do not require words after them to complete their sense, because the action is confined to the doer, and does not pass over to anything else.

A **Link Verb** (or Verb of Incomplete Predication) is a verb that is not transitive, but still requires a predicate noun, adjective, or pronoun after it to complete its sense.

The **Completion** is a word or words used to complete the sense of a Link Verb.

*Notes.*—1. Adverbs and phrases used for the above parts of speech also form completions—*e.g.*

The game is over. I am without knowledge.

2. These Link Verbs are more numerous than verbs which merely denote a state or change of state—*e.g.* be, become, seem, etc., and often contain in themselves a verb of state, and an **adverb**, or adverb phrase of manner—*e.g.*

‘He turned out the conqueror,’ equals

He was conqueror in the end.

3. The same verb may be used in all three ways. He grows cabbages. The cabbage grows. The air grows warm.

**Class, Practice.**—Change the following verbs into link verbs and adverbs :

He stood motionless. His voice sounds cracked. He seemed stupid. His eyes grew bright. She continued a diligent scholar. She walked a queen. The flowers smell sweet. The pie-crust eats nice and crisp. You look cold. He remained silent. The air feels warm. Keep cool. May the earth lie light upon him.

*Note.*—The following rule gives a useful list of link verbs :

*Rule.*—Verbs of being, becoming, turning out, continuing, and passive verbs of being named, considered, chosen, or found, act as links between the subject and the predicate.

Those predicate verbs which make assertions, etc., about the subject are called **Finite Verbs**, because they are limited so as to apply to the subject alone. They are said to **depend** on the subject.

There are some forms of the verb, however, which have lost the most essential characteristic of a verb, namely, the power of **asserting** or **predicating** something about something else. They generally end in -ing, -ed, or -en ; or are preceded by 'to.'

They are used (1) as nouns (subjects, objects, or in apposition to another noun), or (2) may depend on nouns, pronouns, and adjectives, as adjectives, or adverbs.

Such forms in -ing, -ed, or -en, are called **Gerunds** when nouns, **Participles** when adjectives. Forms with 'to' prefixed are always called **Infinitives**. (See, however, Ch. XVIII., regarding Infinitives as Predicates)—*e.g.*

*Note.*—The test whether a word is a noun or not is, 'Can it be replaced by the word "something," and the sentence still make sense ?'

To have gained a prize is a thing to be remembered. (Inf.)

It must (ought to) be remembered. (Inf.)

Walking is pleasant. (Gerund.)

He is a walking dictionary. (Participle.)

After having worked he rested. (Gerund.)

Being tired he rested. (Participle.)

**Words in Apposition** are words placed together, because meaning the same thing—*e.g.*

Napoleon, the Emperor of the French, won many battles.

The proposal, to go away, was adopted.

It is never too late to mend.

**A Phrase** is a group of words in a sentence so closely connected in sense that they cannot be separated by a pause in reading.

Almost all the parts of speech can be expressed by phrases instead of single words. In analysis words or phrases in apposition are always placed together.



## EXERCISE VI.

**A.** (1) *Pick out transitive, intransitive, and link verbs.* (2) *Analyse the sentences into Whole Subject, Verb, Object, or Completion.*

1. **Models.**—(1) The cows are eating grass.

Fire burns.

You are right.

**Are eating**, tells what the 'cows' do, and denotes an action that passes from the 'cows' to the 'grass,' therefore it is a transitive verb depending on 'cows.'

**Burns** tells what the 'fire' does, and denotes an action that does not pass over from the 'fire' to anything else, therefore it is an intransitive verb depending on 'fire.'

**Are** tells that 'you' are in a certain state, therefore it is a link verb depending on 'you.'

1. The tide rises. 2. The tide is rising. 3. The wind fans the fire. 4. Steam makes the ship go. 5. The dew is very heavy. 6. I saw three ships come sailing in. 7. Needles and pins will bow and bend. 8. My father wrote a letter to him. 9. I despise a boy too lazy to work. 10. Two trees in our neighbour's garden were blown down. 11. Fairy tales please children. 12. The men seem strong. 13. Smoke appeared rising thickly above the town. 14. Peter and John are learned men. 15. The deer has branching horns. 16. He told the story to me. 17. I was asked a question. 18. He stood motionless. 19. He seemed brave. 20. He became fat. 21. She continued obstinate. 22. She walked a queen. 23. He was called John. 24. She was chosen leader. 25. She was considered brave. 26. The accounts were found correct. 27. He was elected Member of Parliament for the county.

**B.** (1) *Pick out verb nouns and verb adjectives, and tell their work in the sentence.* (2) *Analyse as in (A).*

**Models.**—*v.* sentences above, p. 25.

(1) **To have gained** is the name of what is done, therefore it is a verb noun, subject of 'is.'

**Having worked** is the name of what is done, therefore it is a verb noun.

**Being** tells of a state belonging to 'he,' therefore it is a verb adjective depending on 'he.'

- (2) Whole Subject—To have gained a prize  
Verb—is

Completion—a thing to be remembered.

1. Perseverance is the way to succeed. 2. To persevere is the secret of success. 3. A persevering child will succeed. 4. I wish to go. 5. To be good is to be happy. 6. To err is human. 7. Something attempted, something done, has earned a night's repose. 8. The difficulty of doing so is exaggerated. 9. Seeing is believing. 10. He liked getting into scrapes.

11. He comes, the herald of a noisy world,  
With spattered boots, strapped waist, and frozen locks.

12. Their front now deepening, now extending,  
Their flank inclining, wheeling, bending,  
Now drawing back, and now descending,  
They watched the motions of some foe.

## CHAPTER VII.

### THE ADVERB.

1. Rain falls **daily**. (Time.)
2. **Here** I stand. (Place.)
3. **Merrily**, merrily shall I live now. (Manner.)
4. He almost succeeded. (Degree or Quantity.)
5. He worked, **therefore** he won. (Reason or Cause.)
6. **Still** he blew a louder blast. (Concession.)
7. **Thrice** the brindled cat hath mewed. (Number.)
8. He did **not** succeed. (Negation.)

**An Adverb** is a word added to a verb, adjective, or other adverb to limit or qualify them.

Many more adverbial ideas than the above can be expressed by means of phrases (*v.* Ch. IX.), and reversely almost all classes of adverbs might be regarded as Adverbs of Manner—*e.g.*

The horse bolting, the carriage upset. (Reason, Time, or Manner.)

They took the city, sword (being) in hand. (Attendant Circumstances or Manner.)

He was killed by a soldier. (Agent or Manner.)

Some Adverbs in the above classes, owing to further work which they do in a sentence, are classified specially according to their uses into **Conjunctive Adverbs**, **Relative Adverbs**, and **Interrogative Adverbs** (*v. Ch. X.*). The others are called **Simple Adverbs**, if necessary.

**Adverbs of Manner** are the most numerous class of adverbs. Most are derived from Adjectives of Quality by adding the suffix **-ly**. As a quality can vary in degree, Adjectives of Quality and Adverbs derived from them can be qualified by Adverbs of Degree and Negation—*e.g.*

You sing **very** nicely (excellently).

You write **not** badly (well).

*Note.*—It is sometimes said that adverbs qualify or depend on other parts of speech besides adjectives and adverbs. Such cases are better explained by ellipsis.

I am **half** through (through the book, etc.).

Why did you do it? **Just** because (because I did it).

Half, and just, qualify the whole adverbial phrase or clause represented by one word, which has therefore adverbial force.

**Class Practice.**—Make oral sentences containing the following adverbs, the teacher if necessary suggesting adjectives, verbs, or short Main Clauses.

**Degree.**—Much, more, most, little, less, least, rather, somewhat, only, very, quite, exceedingly, almost, all, wholly, too, nearly, hardly, scarcely, enough, how, far, so, any, but (=only), the (=by that).

**Reason** —Therefore, then, consequently, accordingly, so, hence.

**Manner.**—Likewise, also, moreover, besides, thus, so, else, badly, quickly, certainly, surely, possibly, etc.

**Concession.**—Still, yet, however (*i.e.* in spite of something), nevertheless.

*Notes.*—1. Verbs and other parts of speech may be used as adverbs.

Smack went the whip.

Somewhat steep, etc.

2. Adverbs may be used as adjectives.

The then King.

The down train.

3. Many verbs are used either as link verbs or intransitive verbs, and may be followed by adjectives or adverbs—*e.g.*

It tastes nice (or nicely), (page 24).

You came quick (or quickly).

4. Adverbs qualify adverbial phrases.

This is quite within the bounds of possibility.

5. Adverbs may depend on nouns with verbal ideas, which the adverb qualifies or limits.

He was fully master of his work.

His arrival here.

His journey homewards.

Adverbs like, 'well, ill, across, asleep, aboard,' have come to be used adjectivally, but only as predicates.

I am well.

6. **Yes** and **No** are not adverbs, as they cannot depend on verbs, or adjectives, or other adverbs. They are **Sentence Words** or words used instead of a whole sentence, and that is all you can say in parsing—*e.g.*

Have you done it? Yes.

Yes=sentence word meaning 'I did it.'

## EXERCISE VII.

**A.** *Pick out the adverbs in the following sentences :*

**Models.**—'It is never too late to mend.'

**Never** depends on 'is,' and tells **when** it is too late, therefore it is an adverb of time depending on 'is.'

**Too** depends on 'late,' and tells **how much** it is 'late,' therefore it is an adverb of degree depending on 'late.'

1. Merrily smiled the morn. 2. Slowly and sadly we laid him down. 3. But yesterday the word of Caesar might have stood against the world. 4. Stand far off. 5. Ingratitude more strong than traitors' arms quite vanquished him. 6. What a fall was there! 7. Wherein hath Caesar thus deserved your loves? 8. Alas! you know not; I must tell you then. 9. Let it be so—yet have I left a daughter. 10. Happy in his life, he was nevertheless happier in the occasion of his death. 11. He lives most who thinks most, feels the noblest, acts the best. 12. The first comer is first served. 13. The stone went crash through the window. 14. You are no better than your neighbours. 15. The more I know him, the less I like him.

*B. Distinguish the adjectives and adverbs in heavy type :*

1. Are you quite **well**? 2. I know him **well**. 3. The ball is **hard**. 4. The ball struck him **hard**. 5. He gave me **much** money. 6. He has grown **much** taller. 7. **Early** to bed, and **early** to rise makes a man healthy, and wealthy, and wise. 8. The **early** boat brings the letters. 9. I hear thee speak of the **better** land. 10. You must read **better**. 11. Have you **enough** bread? 12. This bag is not large **enough**. 13. The **after** results were unpleasant. 14. They arrived soon **after**. 15. He went into a **far** country. 16. This young man will go **far**. 17. **No** man saw his face. 18. He is **no** better. 19. His voice was loud and shrill. 20. He sang loud and shrill. 21. He returned a **full** year afterwards. 22. **Full** many a flower is born to blush unseen. 23. He does not improve on **closer** acquaintance. 24. Examine it **closer**.

## CHAPTER VIII.

### INTERJECTIONS AND PREPOSITIONS.

Oh! Hurrah! Well done! Shame! O Father! Ah me!  
Hark! Hark! the lark at heaven's gate sings.  
Oh to be in England, now that April's there!

**An Interjection** is a word or words thrown into a sentence to express some sudden feeling or emotion.

*Note.*—It is omitted in analysis, as it has no connection with the rest of the sentence. Some Interjections, however, can take a Negative or Accusative case after them.

---

The cat ran **up** the tree.

The loudness **of** the thunder frightened her.

I went **with** him.

**Up** joins 'ran' and 'tree,' and shows that the relation between the action of running and the tree is one of **direction upwards** (and not downwards, etc.).

**Of** joins 'loudness' and 'thunder,' and shows that the relation between the loudness and the thunder is one of **possession**.

**With** joins 'went' and 'him,' and shows that the relation between the action of going and the person denoted by 'him' is one of **accompaniment** (and not separation).

*Note.*—'Him' has been changed from 'he' because 'with' precedes it (cp. He went with me), therefore 'with' is said to **govern** him.

**A Preposition** is a word placed before a noun or pronoun to govern it, and to show the relation of the thing it denotes to some other thing mentioned in the sentence.

*Note.*—Prepositions were originally adverbs, and show traces of their origin by sometimes following their governed words, especially in poetry, and with relatives and interrogatives. The relative 'that' never follows a preposition—*e.g.*

1. No war, nor battle's sound  
Is heard the world around.
2. Whom did he ask for?
3. I know the man that he asked for.

Many **Intransitive Verbs** are practically made **Transitive** by having an **inseparable** or **fixed preposition** (adverb) after them—*e.g.* laugh at, provide for, pass by, etc. To settle whether the two words should be taken as one **Compound Verb**, turn the sentence into the passive voice, and if the preposition still remains with the verb they form one verbal idea—*e.g.*

He laughed at me. I was laughed at by him.

Prepositions form many **adjectival** or **adverbial phrases** with nouns or other words used as nouns—*e.g.*

Before now ; for ever ; in short (space) ; at least (reckoning) ; from grave to gay, from lively to severe ; for better for worse ; he waited till far past the appointed time ; the question of what was to be done troubled him.

**List.**—About, above, across, after, | against, along, amid, amidst, | among, amongst, around, at. | Before, behind, below, beneath, | beside, besides, between, betwixt, | beyond, by. | Concerning. Down, during. | Except, for, from. | In, into, inside. | Near, nearer, next. | Of, off, on, outside, over. | Past. Round. Since. | Through, throughout, till, to, towards. | Under, until, unto, up, upon. | With, within, without.

*Notes.*—1. Like (to) and unlike (to) are adjectives and adverbs, and never prepositions and conjunctions in good English.

2. 'To' has come to be used before a verb as a **sign of a special form**, and without any prepositional meaning. In such cases do not parse it separately, but make it a part of the verb—*e.g.* 'To keep' is a verb.

**Compound Prepositions** are phrases with prepositional force—*e.g.*

According to, as to, as for, owing to, referring to, and many nouns immediately preceded and followed by prepositions—*e.g.*

By means of, in spite of, on account of, in compliance with, etc.

*Note.*—These last can also be taken each word separately.

**Two prepositions** (by the ellipsis of some noun) can be used together—*e.g.* from (the place) under the wall, till (the time) after the battle, etc. It is best to take these as one Compound Preposition, or the second Preposition may be regarded as beginning a noun equivalent depending on the first Preposition—*e.g.* till after Sunday = till Monday, or some other noun.

The use of English prepositions is full of idioms—*i.e.* constructions peculiar to the language, for which no general rule or principle can be given. Thus when you stop work from ill-health you are said to **break down**, when you stop work for holidays you **break up**, when you cease to resist you **give in**. You differ from an individual and so you are said to have a difference with him. You are **disappointed of** what you do not get, and **disappointed in** it, when got.

Similarly with adjectives and nouns, different from or to, glad of or at, martyr for or to, etc.

## EXERCISE VIII.

*Distinguish the words in heavy type as, prepositions, adverbs, nouns, or adjectives, according to their work in the sentence.*

**Models.**—For Prepositions (*v.* beginning of Chapter).

For other parts of speech (*v.* previous Exercise).

1. Walk **in**. 2. Will you walk **in** to my parlour? 3. He remained **inside**. 4. He bought an **inside** ticket. 5. He hid

himself inside a cupboard. 6. Things appear very different when looked at from the inside instead of the outside. 7. The next day was wet. 8. Who comes next? 9. He stood next his brother. 10. I shall look over it. 11. The storm is over. 12. The cart turned over on its side, while the driver looked on. 13. The over is finished. 14. I have not seen him since Monday. 15. We have all a daily round to fulfil. 16. We work all the year round. 17. In geography we often go round the empire. 18. He turned round upon me. 19. He stood without under the rain without a waterproof. 20. The under side of a flounder is white. 21. Those who do not persevere are sure to go under. 22. He went about, trying to find out about the accident. 23. A through ticket is available throughout a journey. 24. His eyes looked me through and through. 25. The past cannot be recalled. 26. He went past at a gallop. 27. Past errors should never be repeated. 28. I can throw a ball past him. 29. The stones did rattle underneath. 30. He trod the flowers underneath his feet. 31. About ten men remained alive. 32. The lion beat the unicorn up and down the town. 33. Begin to sing on the down beat. 34. He sailed off to America. 35. To-day I am off my play. 36. He made an off drive for four runs. 37. He hit him to the off for two. 38. The falling leaves tell the near approach of winter. 39. He waited near the house. 40. He worked till evening. 41. Peace! be still.

42. And so the teacher turned him out,  
 But still he lingered near,  
 And waited patiently about,  
 Till Mary did appear.

## CHAPTER IX.

### PREPOSITIONAL AND OTHER PHRASES.

- |                            |                           |
|----------------------------|---------------------------|
| I. The door of the garden. | The door in the wall.     |
| The love of money.         | A love for truth.         |
| A man of wisdom.           | A man with a hat.         |
| The city of Edinburgh.     | The city by the sea, etc. |

- II. (a) I am sorry for you (reason or cause).  
 I am angry at the delay (reason or cause).



- (b) He worked for gold (reason or cause).  
 He prided himself on his wealth (reason or cause).  
 Instead of fighting he fled (substitution).  
 In spite of difficulties he succeeded (concession).

Prepositions followed by nouns or noun equivalents form **prepositional phrases** (sometimes called **Case Phrases**), which take the place of Adjectives and Adverbs, often expressing shades of meaning which single adjectives or adverbs cannot express. They express the meaning of some lost cases in English (*e.g.* the Locative and Ablative) and are alternatives for others (*e.g.* Genitive and Dative) as well as for many clause constructions. Both for the purpose of thoroughly understanding English and as a preparation for the study of foreign languages where the uses of Cases and Prepositions are often very different, it is important to realise something of the great variety of meaning of the English prepositional phrase.

### **The Chief Prepositions and their meanings.**

**About.** 1. Around (place).—He went about the country.

2. Nearness (time and number)—

About two o'clock.

About ten men.

3. Reference—He spoke about the accident.

**Against.** 1. In opposition to—

He marched against the enemy.

2. With a view to (time)—

They prepared a welcome against his return.

**At.** 1. Place where—At his house. Glad at heart.

2. Time when—At ten o'clock.

3. Price—I bought it at a shilling.

4. Direction towards, or against—

They struck at him.

They aimed at supreme power.

5. Cause—I am disgusted at your conduct.

**Before.** 1. Time—He rose before day.

2. Place or order—He stood before me.

3. Preference—He put work before play.

**By.** 1. Nearness—A city by the sea.

He came by ten o'clock.

2. Agent—He was killed by a soldier.

3. Instrument—He was killed by a stone.
4. Means—He was captured by guile.
5. Manner—He worked by starts.
6. Measure of difference—He is heavier by a stone.
7. Distributive—By twos, two by two.

- For.**
1. In defence of—To fight for one's country.
  2. Interest or advantage—Write the letter for me.
  3. In substitution or exchange for—  
To give tit for tat.  
To take for a ghost.
  4. Cause—To punish for a crime.  
To be speechless for joy.
  5. Concession—For all that they did not repent.
  6. Time how long—For ten days.
  7. Place to which—They set out for home.
  8. Purpose or end in view—  
He toils for gold.  
They sent men for my assistance.

- From.**
1. Separation from.  
Of place—He started from home.  
He is from home.  
Time—He goes to America in a week from now.
  2. Origin—He is descended from a noble race.
  3. Material—Cloth is made from wool.
  4. Cause—He was speechless from joy.

- In.**
1. Place where—He walked in the garden.
  2. Time when and within which—  
He comes in a fortnight.  
It happened in 1902.
  3. Contemporaneous time—In doing this, you did well.
  4. Reason—In doing this, you did well.
  5. Condition—In doing this, you would do well.
  6. Material or means—Pay in silver.
  7. Attendant circumstances—She walked in beauty.  
She lived in poverty.

- Of.**
1. Possessive—The crown of the king.
  2. Subjective—The desire of the king (The king desires).
  3. Objective—His divorce of Catherine of Arragon  
(= he divorced Catherine of Arragon).
  4. Partitive—The middle of the sea. All of us (unreal partition by analogy).

5. Quality or Description—A man of wisdom.
6. Apposition—The virtue of temperance.  
A rascal of a cook.
7. Separation—Loss of liberty, to deprive of rest,  
cure of a fever, to ask of.
8. Origin—The plays of Shakespeare, he comes of  
a noble race.
9. Material—The key was made of gold.
10. Cause—To die of grief, to go of one's own free will.
11. Agent (now obsolete)—The observed of all ob  
servers, tempted of the devil.
12. Reference—Lame of a foot, accuse of theft, of  
man's first disobedience . . . sing  
heavenly muse.

**On** (from the same root as **In**).

1. Rest above—He stood on the table.
2. Motion to and above—He mounted on the table.
3. Motion against—He rushed on the enemy.
4. Time when—On the tenth day.
5. Reason—On these terms they made peace.
6. Attendant circumstances—He is on a journey.  
The house is on fire.
7. Reference—He spoke on the question for an hour.

**To.**

1. Motion to—He went to Glasgow.
2. Indirect object—Give it to him.
3. Purpose—He came to dinner.
4. Result, or end arrived at—  
This brought him to ruin.  
He did it to the general amusement.
5. Comparison—In skill he is a bungler to you.
6. A mere sign of the Infinitive—  
To hear him is difficult.
7. Gerundial Infinitives (which can be replaced by  
other prepositions and gerunds in -ing).
  1. Purpose—He came to hear me.
  2. Result—He was so near as to be heard.
  3. Reason—I rejoiced to hear him.
  4. Condition—To hear him talk you would  
think him wise.
  5. Reference—He is ready to hear.

*Note.*—Gerundial Infinitives are Infinitives used with adjective and adverbial meanings, and not as mere nouns (which is the

original use of the Infinitive verb). In Gerundial Infinitives 'to' has real prepositional force, but is not separated from the verb in parsing.

- With.**
1. Attendant circumstances—He came with a sword.
  2. Against—He fought with the enemy.
  3. Time (after)—With these words he left him.
  4. Manner—He acted with spirit.
  5. Means—He took him with guile.
  6. Instrument—He killed him with a sword.
  7. Concession—With all his faults he was popular.
- Without.**
1. Place (outside)—He stood without the camp.
  2. Negation—He escaped without notice.
  3. Condition—You cannot learn without studying.
  4. Result—You cannot study without learning.

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### Infinitive, Gerundial, and Participial Phrases.

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1. **To remember** this is important (noun).  
This is a thing **to be remembered** (adj.).  
This is difficult **to remember** (adverb).
2. **Seeing** is believing (noun).  
**Seeing** the accident, he ran for help (adj.).  
**On seeing** it, he ran for help (adverb).

Phrases employing Infinitives, Gerunds, and Participles (*v.* Ch. VI.) are also very important in English. They are called from the word introducing them, **Infinitive**, **Gerundial**, and **Participial** Phrases, and according to their use are classified as **Noun**, **Adjective**, and **Adverb** Phrases.

Infinitive phrases include all three kinds (*v.* sentences above).

Gerund phrases include noun, and adverbial.

Participial phrases are adjectival only, except in one class described below—*e.g.*

3. **The horse bolting**, the carriage was upset (reason, or time).  
**The horse bolting**, the carriage would be upset (condition).  
**The horse bolting**, the carriage would not be upset (concession).  
They took the town, sword **(being)** in hand (attendant circumstances).

Here the phrase begins with a **noun** (or **pronoun**) followed by a **participle**. Such adverbial participial phrases should only be used if the **noun** (or **pronoun**) is **not grammatically connected** with any word in the sentence. They are therefore called **Absolute** participial phrases, and tell the reason, time, condition, concession, or attendant circumstances, of the main verb.

### EXERCISE IX.

**A.** (1) *Classify the Prepositional phrases as Noun, Adjective, or Adverb phrases, and give the word they depend on ;* (2) *give the meaning of each preposition in each phrase ;* (3) *turn as many phrases as possible into single words or clauses, of the same or nearly the same meaning.*

**Model.**—(3) When the French arrived where Crecy was, the English, who were in three divisions, were lying down that they might take some rest, etc.

1. On the arrival of the French at Crecy, the English, in three divisions, were lying on the ground to rest. 2. On seeing the foe they rose to their feet without showing any haste. 3. The division in front was under the command of the Black Prince, whose archers stood in a triangle, with the men at arms in the rear. 4. The second division was ready to help the Prince in case of need. 5. The knights of France came in such haste and disorder to the battle as to hinder each other. 6. The Genoese cross-bowmen were so weary of going on foot that day for six leagues, that they said to their leaders they were not able to fight and had need of rest. 7. A great flight of crows came flying over the field, and after that fell a great rain with darkness and thunder. 8. Owing to the rain the bowstrings of the Genoese were wetted, and, the air having cleared, the sun shone in the eyes of the French and on the backs of the English. 9. The Genoese advanced with loud cries and leaping to frighten the English, but the English stood without moving. 10. On the Genoese at last coming within range, the English archers taking one pace to the front shot with such speed that it seemed as if it snowed. 11. The Genoese being routed by the archers, the French king ordered them to be killed for cowards. 12. Many of the men at arms being killed by the arrows, and many in addition suffering from wounds,

the army got into confusion. 13. Others, thrown to the ground by their horses, could not rise for the press. 14. In the confusion the old King of Bohemia, who for all his blindness had come to the field, asked his friends to bring him to the front that he might strike one stroke with his sword. 15. Not to lose each other they tied their reins together and rushed with eagerness into the thickest of the fight, where they were all killed. 16. During this time some Frenchmen having driven back the archers, pressed with great fierceness on the English, and a messenger was sent to King Edward for help. 17. To all appearance the king was unmoved, and to his men's great encouragement told them to let the boy win his spurs and have the honour of the day. 18. In spite of the valour of the French, they were at last defeated, and his attendants took the French king by force from the field, from fear lest he should incur loss of life by his delay.

**B. Distinguish ordinary Infinitives from Gerundial Infinitives.**

**Model.**—It is needless to make excuses.

There is something else to do.

**To make excuses** is an Infinitive phrase in apposition to 'It,' therefore it is a noun and an ordinary Infinitive.

**To do** is an Infinitive depending on 'something' as if it were an adjective, therefore it is a Gerundial Infinitive and expresses purpose = 'for doing.'

1. To err is human. 2. To relieve the wretched was his pride. 3. It is easy to see that (*de voir cela*). 4. That is easy to see (*à voir*). 5. It is foolish to boast. 6. You are foolish to boast. 7. The Tuscans raised a joyful cry to see the red blood flow. 8. Truth to tell, it was a strange scene. 9. You would be foolish to boast. 10. What mean ye to weep and to break my heart? 11. It was a sight to charm the eye. 12. The noise was terrible to listen to.

**C. (1) Analyse the sentences and (2) distinguish the uses of Gerunds and Participles in the following:**

**Models.**—In doing this he distinguished himself.

Doing this he distinguished himself

This being done, he was highly praised.

2. **Doing** is a verbal noun in -ing, governed by the preposition 'in,' therefore it is a Gerund, in an adverbial phrase of time.

**Doing** is a verbal adjective depending on 'he,' therefore it is a participle, in an adjectival phrase.

**Being done** is a verbal adjective depending on 'this,' which is not mentioned again in the sentence, therefore it is a participle, in an Absolute adverbial phrase of time, or reason.

1. By giving a loud shout he frightened the cattle.
2. Giving a loud shout he frightened the cattle. 3. Giving a loud shout frightens cattle. 4. He was a great authority in judging cattle. 5. There was racing and chasing on Cannobie Lea. 6. Having fled in haste they lost their way. 7. Wearied with marching, exhausted with hunger, and disabled by wounds he lay down to die. 8. In coming down the hill he fell. 9. Of making books there is no end. 10. Doing one's best is the only road to success. 11. The horse bolting the carriage was upset. 12. The carriage being upset, the people were hurt. 13. The people being hurt, nobody would carry them to the hospital. 14. The ambulance coming, they were taken to the hospital. 15. The nurse being skilful, they soon recovered. 16. Having got well, they returned to their homes.

## CHAPTER X.

### CONJUNCTIONS AND CLAUSES.

1. James was bold. William was timid.
2. " " " and " " "
3. Two and two make four.

**A Simple Sentence** is a sentence with only one subject and one predicate (*v. sentence 1*).

When two or more Simple Sentences are joined together so as to stand in the same relation to each other, or to the rest of the sentence, they are said to be **co-ordinate**, or of equal rank (*v. sentence 2*). Similar words or phrases in a single sentence may be joined in the same way (*v. sentence 3*).

**A Conjunction** is a word that simply joins sentences or similar parts of a sentence together.

**A Coördinating Conjunction** is a conjunction which joins sentences or similar parts of sentences together, so as to make them of equal rank.

**List.**—And, but, for, either . . . or, neither . . . nor, whether . . . or, both . . . and.

Sometimes two sentences are joined so that the one is related to the other as a noun, adjective, or adverb. Such sentences are said to be subordinate, and are usually introduced by conjunctions called **Subordinating Conjunctions**.

**A Subordinating Conjunction** is a conjunction which joins sentences so as to make one play the part of a noun, adjective, or adverb to the other.

When Simple Sentences are joined into longer sentences it is convenient to give them the new name of **Clause**.

**A Clause** is a part of a sentence with a subject and predicate of its own.

*Note.*—The Joint Committee on Grammatical Terminology recommend the term **Clause** should include such Noun Equivalents as 'I believe **him to be dead**,' 'the man **whom I believed to be dead . . .**' where the subject is an Accusative Case and the verb an Infinitive (*v* Ch. XVIII.).

**A Main (Principal) Clause** is a clause that can stand alone and is independent of the rest of the sentence (not so much in meaning as in government and order).

*Note.*—Main Clauses like Simple Sentences may be Statements, Desires (*i.e.* Commands, Wishes, Petitions), Questions, or Exclamations.

**A Subordinate Clause** is a clause that cannot stand alone, but that depends for sense on some word (or words) outside itself.

**A Complex Sentence** is a sentence with one Main and one or more Subordinate Clauses.

**A Multiple Sentence** is a sentence with two or more Main Clauses, and any number of Subordinate Clauses.

**Correlative Conjunctions** (Pronouns and Adverbs) are



conjunctions (pronouns and adverbs) that occur in pairs to emphasise each other—*e.g.*

Either . . . or, he . . . who, such . . . as, when . . . then.

**Compound Conjunctions** are phrases with conjunctive force—*e.g.*

Comparison—as if, as though.

Reason —now that, in as much as.

Condition —supposing that, in case that.

Some are prepositions or adverbs turned into conjunctions by the influence of the demonstrative pronoun 'that.' As if, as though, are from elision—*e.g.*

He roared as (he would have done) if he were a bull.

*Note.*—1. The man was there.

I saw that.

2. " " " "

I saw him after that.

From (1) come—(a) I saw that the man was there.

(b) The man that I saw was there.

From (2) comes—(c) After (that) the man was there, I saw him.

The development of Subordinate Clauses from Simple Sentences and the rise of Subordinating Conjunctions is in general as follows:

(a) The Noun Clause and the Conjunction 'that' arose from a demonstrative pronoun referring to the other sentence as a whole. The order of the sentences being altered, and the demonstrative force of 'that' being weakened, 'that' became attached to the other sentence as a subordinating conjunction introducing a noun clause (*v.* sentence 1 above).

(b) The Adjective Clause and Relative Pronoun 'that' developed from a demonstrative 'that' which referred not to the other clause as a whole, but to a single noun in it—*e.g.* 'man.' When the two sentences were joined the demonstrative was brought near its noun and became an unemphatic relative pronoun introducing an adjective clause (*v.* sentence 1 above).

(c) Similarly many prepositions became subordinating conjunctions introducing adverbial clauses through the interposition of 'that,' which has now disappeared except as an archaism—*e.g.* (1) A.S. 'after thaem the' = after (that fact) that. (2) 'The' (indeclinable relative) disappeared, leaving 'after thaem' (dat. of that), 'after that,' and finally 'after.' By analogy 'that' was for a time extended to other conjunctive words—*e.g.* 'when that, if that,' and still exists in phrases like 'now that (=since), immediately that, provided that,' etc. (*v.* sentence 2 above).

## NOUN CLAUSES AND DEPENDENT STATEMENTS.

1. **That you have wronged me** doth appear in this.
2. It is clear **that you have wronged me**.
3. The plan was **that Douglas should steal the keys**.
4. The soldier said **that he was wounded**.
5. I believed **him to be dead**.
6. I asked him about **what had happened**.

**A Noun Clause** is a clause playing the part of a noun.

Like other nouns a Noun Clause may be (1) the subject, (2) in apposition to a noun or pronoun, (3) the completion after a Link Verb, (4) the object after a transitive verb, (5) depending on a preposition.

*Note.*—The test for Noun Clauses is that they can be replaced by the word 'something,' and the sentence is still grammatical and makes sense.

The commonest class of Noun Clauses is that arising from Indirect Speech.

**Direct Speech** is the form of a sentence in which the exact words of a speaker are given.

**Indirect or Reported Speech** is the form of a sentence in which the meaning, but not the exact words of a speaker, is given.

Subordinate Noun Clauses in Indirect Speech are subdivided into **Dependent Statements**, **Dependent Desires** (Commands and Wishes, etc.), **Dependent Questions** and **Dependent Exclamations**, just as with Simple Sentences.

Dependent Statements usually depend on, or come after, **Verbs of Feeling** (sense perceptions, etc.), **knowing**, **thinking**, **believing**, and **saying** in all their equivalents—*e.g.* I am ignorant of, I am suspicious that, etc.

Dependent Statements and Desires are introduced by the conjunction 'that,' Dependent Questions by Interrogative Pronouns (Ch. III.), Interrogative Adverbs and Interrogative Conjunctions. (For Equivalents, *v.* Ch. XXII.)

**An Interrogative Adverb** is an adverb which introduces a noun clause of question, and limits the verb in its own clause.

**List.**—When, where, whence (whither), wherefore, why, how?

**An Interrogative Conjunction** is a conjunction introducing a noun clause of question. It disappears in Direct Speech.

**List.**—If, whether, whether . . . or.

*Note.*—A speech may be reported in various ways—*e.g.* by the original speaker, by a hearer, or by a third person, to the original speaker, or hearer, or a fourth person. These all have peculiarities of their own, but the commonest is that by a third person to a fourth, when the Main Verb is third person and past tense. Compare the following adapted sentences from Bunyan :

(1) As I walked through the wilderness of this world I dreamed a dream. I saw a man clothed in rags, who brake out into a lamentable cry, 'Wretched man that I am!' He was met by a grave-looking man, who asked him, 'Do you see yonder shining light? Go up directly thereto. May God speed you on your journey!'

(2) Bunyan wrote (that), as he walked through the wilderness of this world, he dreamed a dream. He saw a man clothed in rags, who brake out into a lamentable cry (that) he was a wretched man. He was met by a grave-looking man who asked him (if) he saw that shining light. **He commanded him** (that he should go up) to go up directly thereto **and prayed** (that) God might speed him on his journey.

The changes are as follows :

(1) Introductory Main Clauses are added to introduce the various kinds of former Main Clauses which are to be changed—*e.g.* wrote, commanded, prayed.

(2) Former Main Clauses of the Direct Speech become Noun Clauses, but Commands often become Gerundial Infinitives—*e.g.* to go up.

(3) First and Second Personal Pronouns become Third Person. Third Personal Pronouns remain unchanged.

(4) Subordinating Conjunctions are used to introduce the Noun Clauses—*e.g.* that, if.

(5) Vocative Cases and Exclamations are omitted or put in some other case.

(6) Tense—Presential (or Primary) Tenses in the Main Clauses are followed by Presential Tenses in the Subordinate Clauses, and Historic (or Secondary) Tenses follow Historic. This is called sequence of Tenses (*v.* Chapter XX.).

(7) Pronouns and Adverbs implying presential time are changed into others implying past time—*e.g.* 'this' becomes 'that,' 'now' becomes 'then.'

(8) Mood—Moods are unchanged, except that Commands may become Infinitives, and Indirect Statements Accusative and Infinitives.

**Class Practice.**—(1) Verify the above list of changes. (2) Change the above into a form employed by a hearer reminding Bunyan of what he had already written—*e.g.* 'You wrote that. . . .'

The chief difficulty in Indirect Speech in English is the ambiguity of the pronoun 'he,' which is used in reference to three persons above. We can partly avoid this by repetition of the nouns, or by using alternative descriptive nouns or phrases—*e.g.* stranger; or a few pronouns, other, former, latter—*e.g.* 'the latter was met. . . .', 'the stranger commanded him.' Other languages with greater variety of pronouns (*e.g.* Latin, with *is, ille, se, ipse*) are much better off. In newspaper reports of speeches the difficulty is often met by putting names within brackets, but this is very clumsy—*e.g.*

He (Mr. Jones) said that he (Mr. Robinson) had disappointed him (Mr. Jones).

Better—Mr. Jones said that Mr. Robinson had disappointed him. He had given Mr. Robinson credit for straightforwardness, but he had found his opponent as unreliable as the rest of the party. Why did that gentleman persist in saying, etc.?

In the above example state how (1) Mr. Jones, (2) Mr. Robinson are referred to.

## EXERCISE X.

**A.** (1) *Turn the following Indirect Speech into Direct:*

1. Cowper asked where were the charms of Solitude. 2. He said he would go to him if he could. 3. He said he would come to me if he could. 4. Browning wished that he were in England now that April was there. 5. He perceived that whoever was conqueror would act like a tyrant. 6. Hannibal, while crossing the Alps, encouraged his men by saying that they and himself were then crossing not merely the ramparts of Italy, but of Rome itself. 7. After that the rest of their march was level or down hill. 8. In one or at most two battles they would have the capital of Italy in their power. 9. Let them advance and fear nothing, for soon their hardships would be over, and they would reap a rich reward.

**B.** (2) *Turn the following Direct Speech into Indirect:*

1. O Father! I hear the sound of guns. 2. Milton! thou shouldst be living at this hour. - 3. Tell me not in mournful

numbers life is but an empty dream. 4. What shadows we are, and what shadows we pursue! 5. Where is fancy bred? 6. Ruin seize thee, ruthless king. 7. Come unto these yellow sands. 8. It is now or never. 9. Here I stand. 10. Charles I. of Spain said one day to Francis I. of France—‘What a pity it is, Francis, that you and I, who are more than a match for all others, should ever disagree; yet, if we had not war at intervals, our subjects would doubtless fight against us, which would be a much worse business.’

**C.** (1) *Analyse into clauses*, (2) *pick out subordinating conjunctions, interrogative pronouns, and interrogative adverbs*:

**Models.** — She asked if any shepherd had seen her daughter pass that way. She did not know where to find her. They said that none had seen her.

1. She asked = Main Clause.  
If any shepherd ... that = Noun Clause of Question,  
way Object of ‘asked.’
2. ‘If’ simply introduces the Noun Clause of Question (...), therefore it is a Subordinating Interrogative Conjunction (it would disappear in Direct Speech).  
‘Where’ introduces the Noun Clause of Question (...), and limits the verb in its own clause by the idea of place, therefore it is an Interrogative Adverb of Place.  
‘That’ simply introduces the Noun Clause of Statement (...), therefore it is a Subordinating Conjunction of Statement.

1. It is strange that I am mistaken. 2. It is disputed whether Mary Queen of Scots was guilty of Darnley’s murder. 3. What a fortunate thing it was that our plan succeeded? 4. Our belief was that it had failed. 5. Things are not what they seem. 6. The most important thing is that you should learn to think. 7. The fact is that you did not learn your lesson. 8. What is done cannot be undone. 9. When he started on the journey is uncertain. 10. What ought to be done was a puzzle. 11. As might be expected, our task took a considerable time. 12. I fear that we are not strong enough to do that. 13. He doubted whether he should go or not. 14. He was uncertain to whom he should apply. 15. I think he is either a fool or a knave. 16. See if you can find the spring. 17. He asked when they would return.

18. He told us neither what he had done nor what he intended to do. 19. Think of what you are doing. 20. I shall inquire as to how it was done. 21. From the fact that our animals ate the bread readily, we concluded that it was wholesome. 22. We are without proof that he committed the crime, owing to the facts that there were no witnesses, and that nobody can even suggest why he should wish to do it.

### ADJECTIVE CLAUSES.

He who hesitates is lost.

It was the time when lilies blow.

**An Adjective Clause** is a clause playing the part of an adjective.

Such clauses are introduced by relative pronouns (*v. Ch. III.*) and relative adverbs, and may be attached to any noun in the sentence.

**A Relative Adverb** is an adverb which introduces an adjective clause, depending on a noun as antecedent, and which limits the verb in its own clause.

**List.**—When, while, where, whence, whither, wherefore, why.

**Notes.**—1. No matter what additional meanings, such as reason, or purpose, may be expressed by relative clauses, **in form** they are always adjective clauses, and are best analysed so.

2. 'What' clauses are often doubtful. 'What' is a Relative when it can be broken up into 'that which' without spoiling the sense, and the clause is Adjective; when it cannot, 'what' is Interrogative, and the clause a Noun Clause. If it makes sense either way, either will do.

### EXERCISE X. (*Continued*).

**D.** (1) *Analyse into whole subject and whole predicate,*  
(2) *analyse into clauses,* (3) *pick out relatives and relative adverbs.*

**Models.**—It was the time when lilies blow.

2. It was the time = Main Clause.

When lilies blow = Subordinate Adjective Clause depending on the antecedent 'time.'

3. **When** introduces the clause 'lilies blow,' and makes it describe the noun 'time,' and it also limits the verb 'blow' by the idea of **time**; therefore it is a Relative Adverb of Time.

1. The fowls ate all they could get. 2. Trust that man in nothing who has not a conscience in everything. 3. Whom the gods love dies young. 4. Whom God wishes to destroy He first makes mad. 5. I know a bank where wild thyme grows. 6. None could tell the place whence he came or whither he went. 7. What I spent, I had; what I kept, I lost; what I gave, I have. 8. He asked the reason why he was so sad. 9. The house where he lived was in the town. 10. Tell me the way how I should set about it. 11. He explained what he had done. 12. He sent ambassadors who should sue for peace. 13. It was the same as I had expected. 14. Such as live to please, must please to live.

15. To be wroth with one we love  
Doth work like madness in the brain.
16. Who steals my purse, steals trash,  
But he who filches from me my good name,  
Robs me of that which not enriches him,  
But makes me poor indeed.
17. He is a freeman whom the truth makes free,  
And all are slaves besides.

---

### ADVERBIAL CLAUSES.

We live that we may learn.  
As the tree falls so it must lie.  
The noise was louder than I expected.

**An Adverbial Clause** is a clause playing the part of an adverb.

It is found wherever an adverb may stand in a sentence, depending on verbs, adjectives, and adverbs, though usually it depends on predicate verbs.

It is introduced by Subordinating Conjunctions and Conjunctive Adverbs. There are nine adverbial ideas usually expressed by adverbial clauses. The following is a list of these clauses and their introductory words.

Subordinate Adverbial Clauses.	Introductory Conjunctions and Adverbs.
Time.	When, while, as, after (= after that), before (= before that), until, since, as soon as.
Place.	Where, whence, whither.
Manner.	As, as if, as though.
Degree or Comparison.	Than, as, the.
Reason or Cause.	Because, since, as, now that, seeing that.
Purpose.	That, in order that (so that), that —not, lest, in case.
Result.	That (after 'such' or 'so'), so that.
Condition.	If, if (not), unless, except, supposing that, provided that, whether ... or.
Concession.	Though, although, even if, granting that, however, as, whatever.

*Note.*—Words in heavy type are Conjunctive Adverbs. Their list should be known.

**A Conjunctive Adverb** is an adverb which introduces an Adverbial Clause and limits the verb in its own clause.

*Notes.*—1. The Committee on Grammatical Terminology advise that Conjunctive Adverbs be called Subordinating Conjunctions. They seem to be as much Adverbs as Interrogative and Relative Adverbs which are approved of, and it is advantageous to have a distinct name for them in the third class of clause which they introduce.

2. 'The sooner you come the better,' means 'By what sooner you come by that better (it will be).' Cp. Latin *quo ... eo*. 'The' in both clauses was originally the Instrumental Case of the demonstrative 'that.' In the first case it serves as a Conjunctive Adverb, in the second as an Adverb of Degree.

3. However you like it, endure it. 'However' is an Adverb of Manner or Degree, but in sense it introduces a Concessive Clause=Though you may not like it, endure it.

Similarly, kind as he means to be, he is cruel (as, conjunction of concession). Whatever he says, do not contradict him (General Relative Pronoun, Adverbial Accusative).

4. Elliptical Clauses must be completed in analysis, as every conjunction or conjunctive adverb should have a clause.



**Class Practice.**—An excellent oral exercise for cultivating variety of expression in composition is as follows:

- (1) With the list of Adverbial Conjunctions before them, add clauses of all nine kinds to the following Main Clauses: 1. He ate the loaf. 2. I learn my lessons. 3. Persevere. 4. The girl tore her dress. 5. He came yesterday.
- (2) Make the following pairs of sentences into complex sentences, each pair containing all the nine adverbial clauses in turn.
 

1. I think.	I act.
2. I write.	You read.
3. He was wise.	He learned his lessons.

### SUMMARY OF SOME DIFFICULT CONNECTIVES.

#### I. Whether . . . or, if.

1. Whether it is fine or (it is) wet, I go for a walk.
2. I am anxious to know whether it is fine or wet.

1. Adverbial Conjunctions introducing Conditional Clauses.

2. Interrogative Conjunctions introducing Noun Clauses of Question.

*Note.*—‘Or’ may also be a Coordinating Conjunction.

Either learn, or depart.

Go away, or I shall report you.

#### II. 1. When, where, whence, (whither), while.

2.       ”       ”       ”       ”       ” wherefore,  
      why.

3. When, where, whence, (whither), how, wherefore,  
      why.

1. When he returned I met him.

2. I know the time when he returned.

3. I know when he returned.

1. Conjunctive Adverbs, introducing Adverbial Clauses.

2. Relative       ”       ”       ” Adjective       ”

3. Interrogative       ”       ”       ” Noun       ”

EXERCISE X. (*Continued*).

**E.** (1) *Analyse into Clauses*, (2) *pick out subordinating conjunctions and conjunctive adverbs*, (3) *change subordinate clauses into prepositional or other phrases*.

**Models** — After (when, though) he returned I met him.

1. I met him = Main Clause.

After he returned = Sub. Adv. Clause of Time, depending on 'met.'

2. 'After' introduces the clause 'he returned,' and makes it tell the time of 'met,' therefore it is a Subordinating Conjunction of Time.

'When' introduces the clause 'he returned,' and makes it tell the time of 'met,' and limits the verb 'returned' in its own clause by the idea of Time, therefore 'when' is a Conjunctive Adverb of Time.

'Though' introduces the clause 'he returned,' and makes it tell in spite of what I 'met' him, therefore 'though' is a Subordinating Conjunction of Concession.

1. The Swiss Family Robinson were wrecked, when sailing to a distant colony. 2. Though deserted by the sailors they at length landed where there was a small bay. 3. They made voyages to the ship that they might get its stores. 4. Their task was by no means so easy as they had thought. 5. As the weather was good they succeeded. 6. One evening Fritz, the eldest son, harpooned a turtle just where the head protrudes from the shell. 7. It dragged them so rapidly that they were in danger of losing it. 8. As soon as they reached the beach they killed it. 9. When the sons quarrelled about the shell their father decided in favour of Fritz, as the capture of the turtle was owing to his skill. 10. While it was summer they lived in a huge tree. 11. As the tree was hollow they made a staircase inside. 12. They cut several holes in the sides of the tree that the light might enter. 13. One morning they were frightened by a long drawn whine and a loud roar, as if a tiger had attacked them. 14. The noise drew nearer than before, till they saw an ass they had lost returning with a wild one. 15. Having enticed both animals up to the

tree, they caught the wild ass by a noose, though it struggled fiercely.

*F. Analyse the sentences as in (D), and pick out Conjunctive, Relative, and Interrogative Adverbs according to forms already given.*

1. He died when he reached home.
2. The day when he reached home he died.
3. Tell me when he reached home.
4. The time while the names were being read out was very short.
5. While the names were being read out, not a sound was heard in the room.
6. Where thou goest, I will go.
7. The place where thou standest is holy ground.
8. Tell me where is fancy bred?
9. Whence it comes and whither it rushes, that is the western mystery.
10. We cannot tell the source whence many things come.
11. I returned, whence I came.
12. "Wherefore do the poor complain?" the rich man asked of me.
13. The reason wherefore they complain is easily seen.
14. Laziness is the chief reason why many do not succeed.
15. I am uncertain why he has come.
16. I do not know how you escaped.
17. I have heard how brave you are.

## CHAPTER XI.

### EPITHET (ATTRIBUTIVE) AND PREDICATE ADJECTIVES, PARTICULAR ANALYSIS.

IN Chapter VI. we distinguished four parts, which might be found in a sentence, namely, Subject, Verb, Object, or Completion. It is also usual in analysis to distinguish various enlargements of the nouns and pronouns which form the bare Subject, (Object, or Completion, and of the verbs which form the bare Predicate.

1. The men are clever.
2. The clever men are masons.

Adjectives can describe a noun in two ways. They may be separated from the noun by a Link Verb, which asserts them emphatically about it, as well as merely describing it. Again they may stand beside the

noun describing it without emphasis, while something else is the main assertion. The first class are called **Predicate Adjectives**, the second **Epithet** (or **Attributive Adjectives**).

**An Epithet** (or **Attribute**) is any word or phrase added to a noun or pronoun to describe or qualify it, and not separated from it by a verb.

3. He did his work well.

**An Adverbial Adjunct** is any adverbial word or phrase added to the predicate verb to describe or qualify it.

*Note.*—Other verbs, adjectives, or adverbs in a sentence may have similar enlargements, but they are not distinguished in analysis.

The following sentences show (1) how subjects, objects, or completions, and (2) how predicate verbs are enlarged.

1. The contractor's men built the house.
2. „ clever men in his pay built the house well.
3. „ very clever men „ „ „ very well.
4. „ men, having joined together, built the house in a short time.
5. The men to build a house are masons.
6. The men, who were masons, built me the house five years ago.
7. The men, masons by trade, built me the house to live in.
8. The men, the price being settled, built me the house as soon as they could.
9. The fact, that they built it well, was very satisfactory.

I. The **Epithet** words or phrases of the **Subject** in these sentences are :

- |  |          |                 |
|--|----------|-----------------|
| 1. Adjectives.                               | Sentence | 2.              |
| 2. Adjectives qualified by adverbs.          | „        | 3.              |
| 3. Prepositional phrases used as adjectives. | „        | 2.              |
| 4. Verbal phrases used as adjectives.        | „        | 4 and 5.        |
| 5. An adjective clause.                      | „        | 6.              |
| 6. Genitive nouns.                           | „        | 1 (e. Ch. XIV.) |
| 7. Nouns and noun phrases in apposition.     | „        | 7.              |
| 8. Noun Clauses in apposition.               | „        | 9.              |

II. The Adverbial Adjuncts of the Predicate Verb are:

1. Adverbs.	Sentence 2.
2. Adverbs qualified by adverbs.	„ 3.
3. Prepositional phrases used as adverbs.	„ 4.
4. Adverbial Accusatives and Datives.	„ 6 (v. Ch. XIV.).
5. Verbal phrases used as adverbs.	„ 7 and 8.
6. Adverbial Clauses.	„ 8.

**General Analysis** is the breaking up of a sentence into its various clauses.

**Particular Analysis** is the breaking up of Simple Sentences or of clauses into their various parts.

*Notes.*—1. Words have sometimes to be **omitted in analysis**—*e.g.*

1. **Oh, to be in England**, now that April's here!
2. Come, **James**, let us be going.
3. There were many people there.
4. It is true that I was there.

1. **Interjections**, and interjectional phrases are omitted, and any clause depending on such words must be analysed separately from the rest of the sentence.

2. Names denoting **persons addressed** have no grammatical connection with the rest of the sentence, and are therefore omitted in analysis.

3. **There** is used as an Indefinite Particle (word without full meaning) to introduce a sentence when the real subject follows the verb. It is omitted in analysis.

4. The Pronoun 'It,' when used in a vague anticipatory sense with the real subject following the verb, may also be omitted in analysis, or put within brackets.

2. All kinds of words introducing clauses are called **Connectives** in analysis. Where Connectives do other work also, repeat them in their proper places.

3. When asked to analyse a long sentence in examinations, General Analysis alone is usually meant. In Compound Sentences finish each group of clauses before beginning the next in the following order: (1) Main, (2) Noun Clauses, if any, (3) Adjective and Adverbial as they occur.

4. **All Clauses within Inverted Commas** are to be considered as one Noun Clause depending on the Main Clause, but as they really are a separate sentence, in which the Main Clause may be regarded as a parenthesis, **afterwards** analyse them into Main and Subordinate Clauses.

## FORMS FOR WRITTEN ANALYSIS.

‘Show me,’ said he, ‘whose men you be,  
That hunt so boldly here.’

## GENERAL ANALYSIS.

CLAUSE.	KIND OF CLAUSE.
A. = He said	= Mn. Cl. of Statement gov. all within Inverted Commas as a Noun Clause.
B. = Show (you) me	= Mn. Cl. of Command.
b. 1. = Whose men you be	= Sub. Noun Cl. of Question dep. on ‘show’ (B).
b. 2. = That hunt so boldly here	= Sub. Adj. Cl. dep. on ‘men’ (b. 1).

## MULTIPLE SENTENCE.

## PARTICULAR ANALYSIS.

	CONNEC- TIVE.	SUBJ.	EPITHETS OF SUBJ.	VERB.	OBJECT OR COMPLETION.	EPITHETS OF OBJ. OR COMP.	ADV. ADJS.
A.		He	.	said			
B.		(You)		show			me (Ind. Obj.)
b. 1.		You		be	men	whose	
b. 2.	That	That		hunt			so boldly (Man.) here (Place)

*Note.*—This tabular form is so unwieldy, and difficult to set down neatly, that the following form is often used instead. After a time it is unnecessary to write Epithets separately.

A. = He                      = Subj.  
      said                    = Vb.

B. = (You)	= Subj.
tell	= Vb.
{ whose men you be that hunt so boldly here }	= Object and Eps.
me	= Ind. Obj.
b. 1 = You	= Subj.
be	= Vb.
whose men	= Comp. and Eps.
b. 2 = That	= Connective.
that	= Subj.
hunt	= Vb.
so boldly	= Adv. Adj. (Man.).
here	= „ „ (Place).

## EXERCISE XI.

*Analyse generally and particularly.*

1. Tell me not in mournful numbers  
    ‘Life is but an empty dream!’  
For the soul is dead that slumbers,  
And things are not what they seem.
2. Oh! tell me I yet have a friend,  
Though a friend I am never to see.
3. A barking sound the shepherd hears,  
A cry as of a dog or fox;  
He halts, and searches with his eyes  
Among the scattered rocks.
4. Howe’er it be, it seems to me,  
    ’Tis only noble to be good;  
Kind hearts are more than coronets,  
And simple faith than Norman blood.
5. ‘At this festive season of the year, Mr. Scrooge,’ said the gentleman taking up a pen, ‘it is more than usually desirable that we should make some slight provision for the poor and destitute, who suffer greatly at the present time.’
6. They were a gloomy suite of rooms in a lowering pile of building up a yard, where it had so little business to be that one could scarcely help fancying it must have run there when

it was a young house, playing at hide and seek with other houses, and have forgotten the way out again.

7. It was not until now that he remembered the Ghost, and became conscious that it was looking full upon him, while the light upon its head burnt very clear.

8. It may be that in the sight of Heaven you are more worthless and less fit to live than millions like the poor man's child.

9. Assure me that I yet may change these shadows you have shown me by an altered life.

10. He was wise enough to know that nothing ever happened on this globe for good, at which some people did not have their fill of laughter in the outset.

11. Knowing that such as these would be blind any way, he thought it quite as well that they should wrinkle up the eyes in grins as have the malady in less attractive forms.

12. 'I am sorry,' cried I, 'that we have no neighbour or stranger we may ask to take part in this good cheer, since feasts of this kind acquire a double relish from hospitality.'

## CHAPTER XII.

### DIFFICULTIES IN ANALYSIS.

1. It seems **dangerous** (Completion).

It seems to be **dangerous** (Adjunct of Manner).

2. (a) **Two and two is four.**

He drove out with his **carriage and pair.**

(b) He who **fights and runs away,**

May live to fight another day.

Coordinating Conjunctions usually join two distinct notions together which may be separated from each other in distinct clauses in analysis, but sometimes they join words so as to make only one complex idea, which therefore cannot be divided into two clauses without making nonsense. This is well recognised in nouns, but is also sometimes true of verbs. 'Fights and runs away' are not really coordinate, but mean 'who runs away after



fighting,' or 'who fights, if he runs away,' and cannot be separated in analysis. The two verbs make one Compound Verb.

3. In doing so, I feel as if deserting the truest and most unselfish friend I have ever known, and one **whom** I would be fortunate if I could always have the benefit of **his** assistance and advice.

'Whom' and 'his' really belongs to two different constructions.

(1) ...and one whom I would be fortunate if I could always have as assistant and adviser.

(2) ...and one of whose assistance and advice I would be fortunate if I could always have the benefit.

In such sentences point out the difficulty and, after making the correction, choose the form which causes least change and analyse it.

4.       The moon which he thinks he sees.  
          The moon which he sees or thinks he sees.

In the first sentence 'he thinks' is usually regarded as parenthetical, but can hardly be so regarded in the second. It is really a case where the construction has been strained to breaking point by the expression of an adverbial idea, *e.g.* 'apparently,' by a verb, 'thinks-he-sees' being equivalent to 'imagines.' Such clauses may be called Complex Adjective, etc., Clauses. **The relative pronoun** frequently introduces such complex clauses, its **conjunctive force** belonging more to the one clause, and its **pronominal force** to the other.

5.                               Him I accuse  
      The city ports by this hath entered.

This is an archaism, the antecedent being attracted to the case of the omitted relative pronoun. It cannot be analysed except by correcting to 'he whom.'

6.       It was beautifully that he managed them.

To emphasise any single word, English often makes it a predicate of the verb 'to be,' and the rest of the sentence follows as a noun clause or adjective clause. The sentence means 'he managed them beautifully.'

With predicate adjectives such sentences are analysable, but with adverbs the construction breaks down though the meaning is clear—*e.g.*

It (the fact) that he managed them was beautiful.

Such sentences should not be given for analysis but only for annotation, or for correction and analysis. If given, the difficulty should be pointed out, and its source explained (the important point) and analysis should follow on whatever principle is adopted.

It is often maintained that as Subjects, Objects, and Adjuncts often contain enlarging clauses, these ought to be expressed in all the clauses on which they depend, and not be deferred for separate treatment. The only objection is its clumsy repetitiousness—*e.g.*

I find my zenith doth depend upon  
A most auspicious star, whose influence  
If now I court not, but omit, my fortunes  
Will ever after droop.

### Combined General and Particular Analysis.

<i>A.</i> = Complex Sentence	= Subj.	= I.
	Vb.	= find.
	Complex Obj. and Eps.	= my zenith doth depend upon a most auspicious star, whose influence if I omit my fortune will ever after droop.
<i>a. 1.</i> = Complex Noun Cl.	= Subj. and Eps.	= my zenith.
Obj. of 'find' ( <i>A.</i> )	Vb.	= doth depend
	Adv. Adj.	= upon a most ... droop. (Place).
<i>a. 2.</i> = Complex Adj. Cl. dep.	= Subj. and Eps.	= my fortunes.
on 'star' ( <i>a. 1.</i> )	Vb.	= will droop.
	Adv. Adj.	= (1) ever after (Time).
		(2) if I neglect whose influence (Cond.).

a. 3. = Adv. Cl. of Condition	= Conn.	= if.
dep on 'will droop'	Subj.	= I.
(a. 2)	Vb.	= neglect.
	Obj. and Eps.	= whose influence.

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## CHAPTER XIII.

### INFLECTION, NOUNS, AND PRONOUNS.

WE have already seen that different meanings can be expressed by different combinations of words in sentences, clauses, and phrases.

Many single words also can express differences of meaning by changes of form within themselves.

**Inflection** is a change of form in a word to show some change in its meaning or relation to other words.

**Accidence** is that part of grammar which treats of the inflections of single words.

**Parsing** (Parts-ing) is the description of separate words in a sentence, as regards Parts of Speech; inflections, if any; and syntax, or relations to other words in the sentence.

Five Parts of Speech are inflected.

The **Noun** and **Pronoun** for Case, Number, and Gender.

The **Verb** for Person, Number, Tense, Mood, and Voice.

The **Adjective** and **Adverb** for Degree or Comparison.

*Note.*—**This** and **that** are the only adjectives inflected for Number (these, those).

### NOUN INFLECTIONS.

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#### I. Gender.

Lion, lioness, fox, vixen; he-goat, she-goat.

**Gender** is the change of form in a noun or pronoun to show the sex of the thing named.

**Sex** belongs to living things and **Gender** to words.

In English four genders are distinguished.

A noun is of the **Masculine Gender** when it is the name of a male; **Feminine Gender** when it is the name of a female; **Common Gender** when it is the name of either a male or female; **Neuter Gender** when it is the name of neither a male nor a female.

Pronouns have the same gender as the nouns for which they stand.

Things without life may be **Personified** or regarded as living persons, and thus may change their gender—*e.g.* the sun is spoken of as 'he,' the moon or a ship as 'she,' etc. This is very common in poetry.

*Note.*—Nouns and pronouns are said to have **Natural Gender** where the gender is determined by sex, as in English.

Nouns and pronouns are said to have **Grammatical Gender** when gender is determined by termination, as in Latin or French.

There are three ways of distinguishing gender in English.

### I. By Inflections.

**Romance**—(*i.e.* derived from languages descended from Latin).

1. -ess, lion, lioness (commonest).
2. -trix, proprietor, proprietrix (a few Latin names in -tor).
3. -ine, hero, heroine, also landgrave, margrave.
4. -ina, Czar, Czarina.
5. -a, Sultan, Sultana; don, donna

### English or Anglo-Saxon.

1. -en, vixen (*i.e.* fox-en, a female fox), only.  
-ster, spinster, only.

*Notes.*—1. Sometimes the Feminine form derived from the Masculine is also contracted: negro, negress; tiger, tigress; traitor, traitress.

2. Usually the feminine is derived from the masculine, but in four words, widower, bridegroom (bryd-guma, bride's-man), gander (gans-ra, goose-king) and drake (end-rake, duck-king), the masculine word or ending is added as a suffix.

3. Ster (except in spinster) has lost its feminine force. Some derivatives have become proper nouns, as, Webster (weaver), others

are masculine, as, tapster, maltster. Songstress and seamstress have added -ess for the feminine.

Songstress  
 { Seamstress } are double feminines and hybrids (*v.* p. 192).  
 { Sempstress }

II. By **Compound Words**, in which a distinct word showing the gender is added to the principal word—*e.g.*

He-goat, she-goat, peacock, peahen; cock-sparrow, hen-sparrow, bull-calf, cow-calf.

### III. By Different Words.

Bachelor	Maid.	Horse	Mare.
Boar	Sow.	Husband	Wife.
Boy	Girl.	King	Queen.
Brother	Sister.	Lord	Lady.
Buck	Doe.	Mallard	Wild-duck.
Bull	Cow.	Man	Woman.
Bullock or Steer	Heifer.	Monk	Nun.
Cock	Hen.	Nephew	Niece.
Colt	Filly.	Papa	Mamma.
Dog	Bitch.	Ram or Wether	Ewe.
Drake	Duck.	Sir	Madam.
Drone	Queen-bee.	Sire	Dam.
Earl	Countess.	Sloven	Slut.
Father	Mother.	Son	Daughter.
Gaffer	Gammer.	Stag	Hind.
Gander	Goose.	Uncle	Aunt.
Gentleman	Lady.	Wizard	Witch.
Hart	Roe.		

### NUMBER.

**Number** (in nouns and pronouns) is the change of form in a word to show whether it denotes one or more than one.

**The Singular Number** is the form for one only.

**The Plural Number** is the form for more than one.

## RULES FOR NUMBER OF NOUNS.

I. The Plural is formed by adding -s or -es to the singular.

(a) Add -es after -s, -ss, -sh, -ch (soft), -x, and -o following a consonant—*e.g.* gases, potatoes.

(b) Final -y after a consonant is changed into -ie before adding -s—*e.g.* ladies (cr. boys, keys, etc.).

(c) Pure English words in -f, or -fe, preceded by -l, or a long vowel sound, change -f into -v before -es, but most in -ff, -rf, -ief, -oof, add -s merely—*e.g.* leaf, loaf, calf, wife, wolf, self, thief.

### Exceptions to (c).

(1) Strife (s), fife (s), reef (s), roof (s), hoof (s) (old English hooves).

(2) Double forms—wharf, dwarf, staff, scarf, turf (s, or -ves).

(3) French words—brief (s), chief (s), proof (s), safe (s), gulf (s), (but, beef, beeves).

II. Four nouns form the plural in -en, ox (en), child (r-en), brother (brethren), cow (kine).

III. Seven words form the plural by vowel change—man (men), woman (women), foot (feet), goose (geese), tooth (teeth), louse (lice), mouse (mice).

IV. Foreign words retain their foreign plurals till naturalised—*e.g.* radius (i), phenomenon (a), appendix (ices), datum (a), formula (ae), crisis (es), basis (es), bandit (ti), madam (mesdames). Cherub (im, ims), seraph (im, ims) have double plurals.

*Note.*—Nearly all such words can take an -s only, as cherubs, formulas.

## PECULIARITIES.

1. Some nouns do not change in the plural and have the same form for the singular and plural. For example—

(a) Sheep, deer, grouse, swine, salmon.

(b) Nouns of measure, weight, and number (sometimes).

2. Some nouns have **no plural**—*e.g.* proper nouns, materials, abstract nouns.

*Note.*—These may be used to denote a general class or kind, and then are Common Nouns and take a plural—*e.g.* The Four Georges, red woods, hopes and fears.

3. Some nouns have **no Singular** (plural in idea), banns, bellows, odds, scissors, shears, tongs, trousers.

4. **False Singulars** are plural words used as singulars—

- (a) News, smallpox (pocks), always singular.
- (b) Amends, tidings, means, pains (*i.e.* effort, care), wages, sometimes singular.
- (c) Sciences, in -ics as mathematics. Exception—politics (sometimes plural).

5. **False Plurals** are singular words used as plurals—alms (old English, *aelmesse*; Greek, *eleemosyne*), eaves (old English *efese*), riches (*richesse*, French).

6. **Double Plurals** are single words with two plural terminations—child-r-en, bre-thr-en, k-i-ne.

7. Nouns with **two plurals**—*i.e.* distinct words with different meanings—brother, cloth, die, genius, index, pea, penny, shot.

brothers (of a family),	brethren (of a society).
cloths, different pieces,	clothes, for wearing.
dies, for stamping,	dice, for gambling.
geniuses, clever people.	genii, guardian spirits.
indexes, of books,	indices, algebraic symbols.
peas, a definite number,	pease, a quantity, a cwt. of
<i>e.g.</i> 20 peas.	pease.
pennies, of number,	pence, of value.
shots, times of shooting,	shot, small bullets.

8. Nouns have **one plural with two meanings**, one corresponding to the singular, the other distinct from it (pain, compass, domino).

### Plurals of Compound Nouns—

1. They generally add -s to the end—*e.g.* lord chancellors, field marshals, lady superintendents, castaways, turnkeys.
2. When they end in a preposition, or a noun governed by a preposition, the first noun takes -s—hangers-on, sisters-in-law, men-of-war. Exception—Will o' the Wisps, four-in-hands, Tam o' Shanfers.
3. When according to French usage, the adjective follows the noun,
  - (a) The noun alone is inflected—courts-martial, knights-errant, heirs apparent, heirs presumptive, heirs spiritual. Exception—Attorney-generals.

2. Plurals of words ending in the English word *-man*, are *-men*, except Normans—*e.g.* Englishmen; but un-English words in *-man* add *-s*—Brahman, German (Keltic word), Ottoman, etc.

**Note on Person of Nouns.**  
Nouns have properly speaking no inflection for Person, and Person should be mentioned only in parsing Personal Pronouns and Verbs, which alone have such an inflection. In certain cases, however, the distinction may be upheld in nouns.

- The man came here.

**R.G.**



The following is a full scheme of Inflections for Case :

	Sing.	Plural.		
		(a)	(b)	(c)
Nom.	—	—s or es	—	—en
Voc.	—	—s „ es	—	—en
Acc.	—	—s „ es	—	—en
Gen.	—'s	—s' „ es'	—'s	—en's
Dat.	—	—s „ es	—	—en

**Rule.**—The Genitive Singular is formed with an -'s, the Genitive Plural with an ' only, or with an -'s if no -s already precedes.

**Note.**—Occasionally the -s is omitted in the Singular for euphony, as for conscience' sake, Moses' rod ; but Burns's poems, Chambers's Journal.

**Class Practice.**—Practise the declension of the above and similar words till perfect rapidity is gained—*e.g.*

Fox, dog, child, woman, goose, etc.

Words.		Terminations.
<i>e.g.</i> Sing. Nom., Boy.	Pl. Nom., Boys.	Sing. Nom. wanting.
Voc., O Boy,	Voc., O Boys,	Voc. wanting.
etc.	etc.	etc.

**Note on the Cases.**—Case, in its strict sense of a change of form to express a certain relation of nouns and pronouns to other words, is of very limited use in English. In nouns there would be only two cases, and in pronouns three. Even, however, where a difference of form no longer exists, the difference in relation is still felt, and on that account Case and the meanings of the Cases are still important in English. Old English or Anglo-Saxon was a highly inflected language with five cases, Nominative, Accusative, Genitive, Dative, Instrumental (*e.g.* 'the' in 'the more the merrier'). There were two Declensions, a Strong one, with -s as characteristic ending, and a Weak one with -n. The Danish, and especially the Norman Conquests, broke down this elaborate system. The -s declension became almost universal, as the Norman-French plural also ended in -s, and the case inflections were levelled down. First the Instrumental Case inflection was merged in the Dative, the Dative in the Accusative, and then Accusative and Nominative in nouns became one form. In Pronouns the Accusative and Dative remained distinct from the Nominative, and finally the Dative form (*e.g.* 'him,' 'whom') displaced the Accusative.

When we speak of the Case of a word, therefore, in English, we mean chiefly that the meaning is such as is usually associated with that Case in O.E. or in other inflected languages ; in short, it means relation more than change of form.

The results of the loss of Case Inflections are very important.

(1) The order of words became fixed—*e.g.* James struck Thomas  
= Subject, Verb, Object, for the sake of clearness.

(2) The use of Prepositions was greatly extended.

## DECLENSION OF PRONOUNS.

### I. Personal Pronouns.

#### 1st Personal Pronouns.

Sing.	Pl.
Nom. I.	we
Voc. —	—
Acc. me	us
Gen. —	—
Dat. me	us

#### 2nd Personal Pronouns.

Sing.	Pl.
thou	you (or ye)
O thou	O you (or ye)
thee	you (or ye)
—	—
thee	you (or ye)

#### Third Personal Pronouns.

	M.	F.	N.		M.	F.	N.
Sing. Nom.	he	she	it.		Pl.	they	
Voc.	—	—	—			—	
Acc.	him	her	it.			them	
Gen.	—	—	—			—	
Dat.	him	her	it.			them	

*Note.*—The genitives are now parsed as possessive pronouns and adjectives.

II. Possessive Pronouns are uninflected, or indeclinable.

III. Relative Pronouns.—‘Who’ alone is inflected.

#### Sing. and Plural.

Nom.	who.
Voc.	—
Acc.	whom.
Gen.	whose.
Dat.	whom.

IV. Interrogative Pronouns.—The same declension as the Relative.

V. Demonstrative Pronouns.—‘This’ and ‘that’ are inflected for Number only.

	Sing.	Pl.
Nom. Acc. Dat	This	These
” ” ”	That	Those

VI. Indefinite Pronouns.—‘One (any one), other (another), either, neither,’ are alone inflected. The rest are indeclinable.

All six have the usual cases of the singular, and ‘one’ and ‘other’ have the plural also—*e.g.*

	Sing.	Pl.		Sing.	Pl.
Nom.	one	ones		another	wanting
Voc.	—	—		—	”
Acc.	one	ones		another	”
Gen.	one’s	ones’		another’s	”
Dat.	one	ones		another	”

*Note.*—‘None’ was formerly Singular, but is now used as a Plural—*e.g.*

1. None but the brave deserves the fair. (Dryden.)
2. None were lost.

## CHAPTER XIV.

### MEANINGS OF THE CASES AND RULES OF SYNTAX.

#### I. THE NOMINATIVE CASE.

1. Her father is a sailor.
2. He is her father.
3. He, her father, is a sailor.
4. Her father being captain, she believed she was safe.

**The Nominative Case** is the Case of the Subject.

It is used also for Completions (**Predicate Nominative**), in apposition to other Nominatives (**Appositive Nominative**), and as the subject of Absolute Participial Phrases (**Nominative Absolute**).

#### Rules of Syntax.

1. The Subject of a sentence is put in the Nominative Case.

2. Predicate Nouns, Adjectives, and Pronouns after **Link Verbs** have as far as possible the same inflections as the words to which they refer. Exception—It (Anticipatory)—*e.g.* It is I. It is they.

3. Nouns and Pronouns in **Apposition** are put in the same Case.

4. A Noun or Pronoun and a Participle coming together, whose case depends on no other word in the sentence, are put in the **Nominative**, called **Absolute**, or **Independent**.

## II. THE VOCATIVE CASE.

O father! I hear the sound of guns.

### Rule of Syntax.

5. The **Vocative Case** (or **Nominative of Address**) is the Case of the Person Addressed.

## III. THE ACCUSATIVE CASE.

1. His father sent him.
2. He believed his father to have sent him.
3. He came to me.
4. They went at it hammer and tongs.
5. Ah me!

**The Accusative Case** is the Case of the Object.

It has five main uses.

- I. Case of the Object.
- II. Case of Subject of an Infinitive in Noun Clauses.
- III. Case after Prepositions.
- IV. Case for many Adverbial ideas.
- V. Case after some Exclamations.

*Note.*—English differs from some other languages in allowing, irregularly, a dative (e.g. labourer, *v.* Retained Object below) to become subject of the passive voice.

In O.E., as in other languages, some verbs took Genitive and Dative Objects, and Prepositions governed all the oblique cases. Adverbial ideas also were expressed by all the cases—e.g. time and place. The Accusative, however, was the most common case, and tended to supplant the others, and, with the levelling down of the terminations, all these cases came to be identified with the Accusative.

I. The Accusative of the Object is used—

1. After Transitive Verbs (the Object).
2. As Cognate Object.

Intransitive verbs may be followed by an object of cognate (*i.e.* kindred) meaning, as, to run a race, fight the good fight, etc.

Sometimes an Epithet (or Attribute) and Cognate Object form one word, thus disguising the cognate object—*e.g.*

To speak daggers (*i.e.* dagger-like speeches), rain cats and dogs, etc.

'It' is used as a vague cognate accusative—*e.g.* to trip it, to go it, etc.

### 3. As Retained Object.

Some verbs govern two objects, and others an object and a dative (indirect object). Naturally only one of these can be the subject when the verb is made passive. The object which is retained in the accusative after the passive verb is called the **Retained Object**, and the Case is called the **Retained Accusative**.

1. He taught me grammar.

2. He gave the labourer his dinner.

become—

1. I was taught grammar by him, or  
Grammar was taught me by him.

2. His dinner was given to the labourer by him.  
The labourer was given his dinner by him.

II. Subject of an Infinitive. (*v.* Ch. X. and Ch. XVIII.)

III. Accusative with Prepositions. (*v.* Ch. IX.)

IV. Adverbial Accusatives.

1. I saw him twice a day.  
He walked the whole day.

2. He ran twenty miles.  
He went the wrong road.

3. You cannot have it both ways.  
He smote them hip and thigh.

4. The walls are three feet thick.  
They measured three feet.

5. It weighed ten pounds.

6. I have been many times there.

7. What age is he? He is twenty years.
8. What price is it? It is worth two shillings.
9. I am a great deal wiser than you.

V. Accusatives of Exclamation (probably depending on a verb understood)—*e.g.* Ah me!

### Rules of Syntax.

His father sent him to me.

6. Transitive verbs and prepositions govern the Accusative Case.

They elected him chairman.  
They called him captain.  
They thought him clever.

7. Verbs of making in thought, word, or deed (Factitive Verbs), govern an object with a predicate adjective, or an object and a predicate noun in the accusative case.

He taught me grammar.  
He asked me my name.  
He asked me to go.

8. Verbs of asking and teaching can govern two objects in the accusative.

*Note.*—One object may be a verb noun which has no inflection for case.

It cost much money.

9. The Accusative Case expresses Adverbial ideas of time, space, direction, measure, weight, number, age, price, and degree, etc.

### IV. THE GENITIVE CASE.

1. The king's crown.	Possessive Genitive.
2. The king's desire.	Subjective "
3. Katharine of Aragon's divorce.	Objective "
4. The middle of the sea.	Partitive "
5. A man of bravery.	Genitive of Quality (or Description).
6. Cloth of gold.	Genitive of Material.
7. The virtue of wisdom.	" of Definition. (Apposition.)
8. The plays of Shakespeare.	Genitive of Origin. (Separation.)

**The Genitive Case** is the case of a noun used as an Adjective.

Owing to the loss of inflections its meanings are now largely expressed by its equivalent 'of' and an Accusative, but it is well, for the sake of those studying other languages, to give the complete list. *v.* also 'Of' (Ch. IX.).

### Rule of Syntax.

10. One noun governs another, usually signifying a different thing, in the Genitive.

*Notes.*—1. Except with names of living things, 'of' and the Accusative is generally used instead of the Genitive Inflection, even to denote Possession—*e.g.* the man's stick, the dog's collar, the size of the stone. There are, however, many exceptional phrases—*e.g.* the sun's heat, the earth's axis, the world's way.

2. **The Subjective Genitive** is a variety of Possessive Genitive. It is a Genitive which, when the phrase in which it occurs is made a clause, becomes the subject of that clause—*e.g.* the king desired (*v.* above).

**The Objective Genitive** is a Genitive which, when the phrase in which it occurs is made a clause, becomes the object of that clause—*e.g.* he divorced Katharine of Aragon.

3. **The Partitive Genitive** is extended (by analogy) to cases where there is no partition. Compare, 'one of us, the wisest of all, which of us,' with 'all of us (we all), the whole of the loss.'

4. **The Genitive of Definition** is seen in some Compound Nouns—*e.g.* gownsman, kinsman, as well as with 'of' in such phrases as the City of Rome, the month of April, etc.

5. **Genitive Attraction.**—Attraction results when a word assumes the construction proper to some other word in the sentence, but not to that on which it grammatically depends.

The following Genitive Attractions are sanctioned by usage (for emphasis), 'a novel of Scott's,' 'a novel of mine,' 'that excuse of yours.' Parse as follows:

'Depending on "of," but, attracted into the genitive by "novel,"' etc.

6. **Elliptic Genitives.**—The noun governing the Genitive is omitted—*e.g.*

To St. Paul's (Cathedral), to the grocer's, I am going to my uncle's, etc.

7. Genitive with nouns in apposition and compound nouns.

Each part of the apposition should have the genitive inflection,

but in practice that is too stiff and clumsy, and the whole expression is treated like one Compound Noun with one inflection at the end—*e.g.*

Napoleon's, the French Emperor's hat (Apposition).

Napoleon,-the-French-Emperor's hat (Compound Noun).

Also, railway official's salary, somebody else's hat, the commander of the Allied Army's orders.

8. **Her, ours, yours,** are double genitives by derivation, -r being the old genitive ending, and -s being added on the analogy of hi-s (cp. the vulgar hisn, yourn, -n being added on the analogy of mi-ne).

## V. THE DATIVE CASE.

1. Give me the book.
2. He was near (like) me.
3. Write me out the exercise.
4. Knock me at this door, sirrah.

**The Dative Case** is the case of a noun used as an adverb.

It has almost disappeared from English, being largely replaced by 'to' and 'for' and an Accusative. It generally denotes a person or thing indirectly affected by, or interested in an action. It has four uses.

- I. Dative of the Indirect Object (=to, and an Accusative).
- II. Dative after Adjectives and Adverbs of likeness or nearness.
- III. Dative of Interest (=for, and an Accusative).
- IV. Ethic Dative.

**The Ethic Dative** is a grammatically unnecessary dative of the personal pronoun inserted in a sentence to show that a person is interested in the action (=I pray you, I am speaking, etc.).

**Other Examples.**—Cut me a slice for this child.

Your tanner will last you nine years.

He plucked me ope his doublet.

## Phrases with Dative Survivals.

1. Woe is me!
2. Woe worth (be) the day! (A.S. *weorthan*; German, *werden*)
3. Me, poor man, my library was dukedom large enough.



**With Impersonal Verbs—**

4. **me**lists, **me**seems, **me**thinks (see Chapter XVII.).
5. **Me** were liefer (more pleasing).
6. **I** were best to leave him (originally a dative, but the construction forgotten).
7. **You** were best.
8. Beshrew **me**! (i.e. Woe be to me!).
9. **Me** rather had (it would be preferable to me).
10. If **you** please (but, If I please, etc.).
11. If **you** like (it like to you).

*Note.*—All but 1, 3, and 4, have verbs in subjunctive.

**Rule of Syntax.**

11. The Dative is used to express the person or thing indirectly affected by, or interested in a state or action.

## VI. THE RELATIVE PRONOUN.

I, who speak unto you, am he.  
 I, who am his friend, shall help him.  
 He, whom you saw, was a detective.

**Rule of Syntax.**

12. A Relative Pronoun depends on its antecedent for Number, Gender, and Person, but takes its Case from its own clause.

## ORDER OF PARSING.

**Nouns and Pronouns.**—Part of Speech, Case, Number (the word itself), Gender, Syntax, Rule of Syntax.

**Prepositions and Conjunctions.**—Part of Speech, Syntax, Rule of Syntax.

**Models.**—The man gave him the addresses which he asked.  
 He repeated what he heard. Tell it to me as you know it.

Man - = Com. noun, nom. sing. of man, m., subj. of gave.  
 The subj. of a sentence is put in the nom.

him - = 3rd pers. pr., dat. sing. of he, m., dep. on gave.  
 The Dative is used to express the person or thing indirectly interested in an action.

addresses = Com. noun, acc. pl. of address, com., dep. on gave.  
 Tr. Verbs govern the Acc.

- which - = Simple rel. pr. (ante. addresses) acc. pl. of which,  
n., dep. on asked. Tr. Vbs. govern the Acc. A  
Rel. pr. deps. on its ante. for N. G. and P.<sup>1</sup>
- what - = Cpd. rel. pr. = that which.
- that - = Dem. pr. acc. Sing. of that, n., dep. on repeated.  
Tr. Vbs. gov. the Acc.
- which - = v. above.
- to - = Prep., gov. me, Tr. Vbs. and Proprs. govern the  
Acc. Case.
- as - = Sub. Conj. introd. the Cl. 'as you know it.' Conjs.  
join words and Cls.

#### EXERCISE XIV.

*Parse as many Nouns as are necessary in Exercises II. and VIII., and as many Pronouns as necessary in Exercise III.*

### CHAPTER XV.

#### INFLECTIONS OF ADJECTIVES AND ADVERBS.

I. Adjectives are not inflected in English for Case, Gender, or Person.

*Note.*—Only the two demonstrative Adjectives 'this' and 'that' are inflected for number (v. Ch. XIII., Proprs. V.).

- II. A tall man is seen well.  
A taller man is seen better.  
The tallest man is seen the best.

Comparison is the change of form of an adjective or adverb to express the different degrees of a quality.

*Note.*—Only Adjectives of Quality, Adverbs of Manner, and the Indefinite Adjectives (or pronouns) of Quantity, 'much, many, few,' admit of comparison.

There are Three degrees of Comparison, Positive, Comparative, and Superlative.

<sup>1</sup> A Relative has two syntaxes, and therefore two Rules, the first for case, the second for its agreement with its antecedent.

The Positive Degree is the form of the adjective or adverb which denotes the simple quality.

The Comparative Degree is the change of form of an adjective or adverb to denote the higher degree of a quality when two objects are compared.

The Superlative Degree is the change of form of an adjective or adverb to denote the highest degree of a quality when more than two objects are compared.

### ADJECTIVES.

#### Regular Comparison.

Pos.	Comp.	Sup.
I. (1) Brave	braver	bravest
Few	fewer	fewest
(2) Happy	happier	happiest
Merry	merrier	merriest
Clever	cleverer	cleverest
Gentle	gentler	gentlest
(3) Polite	politer	politest
II. Beautiful	more beautiful	most beautiful
Courageous	more courageous	most courageous

#### Irregular Comparisons.

Bad, or ill	worse	worst
Far	farther	farthest
Fore	former	foremost, or first
(Forth, adv.)	further	furthest
Good (Well)	better	best
Hind	hinder	hindmost, or hindermost
Late	later, latter	latest, last
Little	less, lesser	least
Much, many	more	most
Near	nearer	nearest
Nigh	nigher	nighest, next
Old	older, elder	oldest, eldest
(Out, adv.)	{ outer	{ outmost, outermost
	{ utter	{ utmost, uttermost
(In, adv.)	inner	inmost, innermost
(Up, adv.)	upper	upmost, uppermost
South		southernmost

## ADVERBS.

Pos.	Comp.	Sup.
I. Fast	faster	fastest
II. Bravely	more bravely	most bravely

### Irregular Comparisons.

Badly or ill	worse	worst
Well	better	best
Little	less	least, etc.
(Rathe, obs. adj.)	rather	—

## RULES FOR COMPARISON OF ADJECTIVES AND ADVERBS.

I. The comparative is formed by adding -r, or -or, and the superlative by adding -st, or -est, to the Positive,

- (1) Of adjectives of one syllable.
- (2) Of adjectives of two syllables ending in -y, -er, and -le, preceded by a consonant (-y, being changed into -i).
- (3) Of adjectives accented on the last syllable.

II. Adjectives of two or more syllables are generally compared by prefixing 'more' and 'most' to the positive.

*Note.*—'More' and 'most' are themselves adverbs of degree and may be parsed separately.

### Rules of Syntax.

13. An Adjective depends on a noun or pronoun.

14. An Adverb depends on a verb, adjective, or other adverb.

*Notes.*—1. Double Comparatives and Superlatives are sometimes found in poetry—*e.g.*

The Duke of Milan and his more braver daughter.  
This is the most unkindest cut of all.

2. Some adjectives denoting the height of a quality should not admit of comparison, but in a loose way they are compared—*e.g.*

Chiefest, most perfect, roundest, etc.

3. Superlatives are sometimes used in an absolute sense, without implying comparison, = 'very'—*e.g.*

This is most beautiful.

4. Some comparatives cannot be followed by 'than'—*e.g.* Latin comparatives in -or, and elder, inner, outer, latter—*e.g.*

Superior (to), the elder of, etc.

### PECULIARITIES OF COMPARISON.

**Better** and **Best** come from A.S. *bet*, adv., well (cp. What boots it?) *best* = *betst*.

**Worse**, A.S. *weor*, bad, comparative, *weor-sa*, has a comparative suffix -s, instead of -r.

**Farther** and **Further** are now of the same meaning, but originally *farther* = more distant, *further* = more in front. 'Th' has been inserted in 'farther' on the analogy of further.

**Most** is from the root *mah*, great, by adding -st. An old comparative is *mo*, more, used by Shakespeare. The suffix -most is quite different, and is a double superlative ending, (1) -ma, and (2) -est.

**Foremost** was originally *forma*, and when the force of *ma* was forgotten -est was added = *foremest*, and this was confounded with -most, and spelt *foremost*.

Similarly *hindmost*, *utmost*, etc.

**Former** is a comparative formed from a superlative, when the force of the superlative suffix was forgotten. *Fore-m-er*;  
                   *m* = superlative suffix.  
                   *er* = comparative „

**First** is a regular superlative from *fore* (*fore-st*, *fyrst*, by umlaut or vowel change).

**Latter** and **Last** refer to order in a series, **later** and **latest** refer to time.

**Less** and **Least** are from A.S. *las*, weak. The final -s of *less* is the old comparative suffix as in *worse*. **Less-er** is a double comparative.

**Near** is really a comparative of *nigh*, and **near-er** is a double comparative.

**Older** and **elder**. **Elder** is not used with 'than,' and is used only of persons. It is used also as a noun. **Older** is the regular form, and is always an adjective.

**Utter** is still a comparative in the law phrase 'the utter bar' as opposed to the 'inner.'

**Rather**, a comparative adverb (sooner, preferably) comes from 'rathe,' an obsolete word meaning 'early.'

'Bring the rathe primrose that forsaken dies.'  
—*Lycidas*, Milton.

## FORMATION OF ADVERBS.

Adverbs of Manner are formed from adjectives of quality by adding the suffix *-ly* (A.S. *lic-e* = like)—*e.g.* happy, happily, (in a happy manner).

*Notes.*—1. In Anglo-Saxon adverbs were formed from adjectives by the suffix *-e*—*e.g.* fast-*e*. When this disappeared many adverbs became and remained like adjectives. Hence by false analogy many adjs. were used as advs. in Shakespeare's time—*e.g.* excellent well = excellently well, etc.

2. Many adverbs were formed from cases of nouns.

acc. meanwhile, straightway.

gen. -s, needs, once, twice, thrice, whence, etc.

dat. -om, seldom, whilom (formerly).

Instr. -y, why, the (O.E. thy, abl. of that)—*e.g.* the more the merrier.

3. Many adverbs are formed with prepositions

times | betimes (prep. by):

clock | o'clock ( „ of).

Bed, broad, one | abed, abroad, anon, *i.e.* in one (moment), asleep, awake (prep. on).

A series from 'there' and 'where' | thereafter, thereon, therewith, etc.

## Order of Parsing.

= Part of Speech, Inflections (if any), Syntax, Rule of Syntax.

**Models.**—This brave boy himself praised his braver friend for these deeds.

This	= Dem. Adj., dep. on boy.	Adjs. dep. on nouns.
brave	= Adj. of qual., dep. on boy.	„ „ „
himself	= Emph. Adj., dep. on boy.	„ „ „
his	= Poss. Adj., dep. on friend.	„ „ „
braver	= Adj. of qual., comp. deg. of brave, -er, -est, <sup>1</sup> dep. on friend.	Adjs. dep. on nouns.
these	= Dem. adj., pl. of this, <sup>2</sup> dep. on deeds.	Adjs. dep. on nouns.

<sup>1</sup> Only to be mentioned if Adj. is a comp. or sup. degree.

<sup>2</sup> Only to be mentioned with "these" or "those."

## EXERCISE XV.

*Parse the adjectives and adverbs in the following sentences, and in Exercises IV. and VII., so far as necessary.*

1. There have been spectacles more dazzling to the eye, more gorgeous with jewellery and cloth of gold, more attractive to grown-up children, than that which was then exhibited at Westminster; but perhaps there never was a spectacle so well calculated to strike a highly cultivated, a reflective, an imaginative mind. 2. Every step in the proceedings carried the mind either backward, through many troubled centuries, to the days when the foundations of our constitution were laid; or far away, over boundless seas and deserts, to dusky nations living under strange stars, worshipping strange gods, and writing strange characters from right to left. 3. The place was worthy of such a trial. 4. The grey old walls were hung with scarlet. 5. The long galleries were crowded by an audience such as has rarely excited the fears or the emulation of an orator. 6. There were gathered together from all parts of a great free, enlightened, and prosperous empire, grace and female loveliness, wit and learning, the representatives of every science and of every art. 7. The culprit was indeed not unworthy of that great presence. 8. He had ruled an extensive and populous country, and made laws and treaties, had sent forth armies, had set up and pulled down princes. 9. And in his high place he had so borne himself, that all had feared him, that most had loved him, and that hatred itself could deny him no title to glory except virtue. 10. He looked like a great man and not like a bad man. 11. A person small and emaciated, a high and intellectual forehead, a brow pensive but not gloomy, a mouth of inflexible decision, a face pale and worn, but serene, on which was written as legibly as under the picture in the council-chamber at Calcutta, *mens aequa in arduis*; such was the aspect with which the great pro-consul presented himself to his judges.

## CHAPTER XVI.

## INFLECTIONS OF THE VERB. (I.)

## PERSON, NUMBER, TENSE.

VERBS are inflected for Person, Number, Tense, Mood, and Voice.

A Conjugation is the name given to the collection of all the forms of a verb.

I. Thou writest. He writes.

Person (in verbs) is the change of form in a verb to show whether the Subject speaks, or is spoken to, or is spoken about.

II. He writes. They write.

Number (in verbs) is the change of form in a verb to show whether the Subject is one or more than one person or thing.

Only verbs with subjects can be inflected for Person or Number. These are called Finite Verbs (Ch. VI., p. 25).

A Finite Verb is a verb which is limited by inflections for Person and Number.

## Rule of Syntax.

15. A Finite Verb depends on its subject for Person and Number.

I. Class Practice.—1. Practise oral repetition, simultaneously and individually, of the tabular forms on the next two pages. 2. Identify rapidly parts named at random—*e.g.*

## Models.

(1) 1st Person Sing.	I write	1st Person Pl.	We write
2nd	thou writest	2nd	you write
3rd	he writes	3rd	they write

(2) They wrote—'wrote' depends on 'they,' and is therefore 3rd pers. pl. A Finite verb depends on its subj. for P. and N.



## VERBAL PARADIGM. I.

## TABLE FOR PERSON AND NUMBER.

	PRESENT.			PAST.	
	Per.	Sing.	Plural.	Sing.	Plural.
1.	1st 2nd 3rd	I write thou writest he writes	We write you write they write	I wrote thou wrotest he wrote	We wrote you wrote they wrote
2.	1st 2nd 3rd	I have thou hast he has	We have you have they have	I had thou hadst he had	We had you had they had
3.	1st 2nd 3rd	I shall thou wilt he will	We shall you will they will	I should thou wouldst he would	We should you would they would
4.	1st 2nd 3rd	I do thou dost he does	We do you do they do	I did thou didst he did	We did you did they did
5.	1st 2nd 3rd	I am thou art he is	We are you are they are	I was thou wast he was	We were you were they were
6.	1st 2nd 3rd	I work thou workest he works	We work you work they work	I worked thou workedst he worked	We worked you worked they worked
7.	1st 2nd 3rd	(If) I be ,, thou be ,, he be	(If) we be ,, you be ,, they be	(If) I were ,, thou wert ,, he were	(If) we were ,, you were ,, they were
8.	1st 2nd 3rd	(If) I work ,, thou work ,, he work	(If) we work ,, you work ,, they work	(If) I worked ,, thou workedst ,, he worked	(If) we worked ,, you worked ,, they worked

TABLE OF PERSONAL ENDINGS.

PRESENT TENSE.				PAST TENSE.			
Indicative.		Subjunctive		Indicative.		Subjunctive.	
Sing.	Plural	Sing.	Plural	Sing.	Plural	Sing.	Plural
1. —	—	—	—	—	—	—	—
2. -st or -est	—	—	—	-st or -est	—	-st or -est	—
3. -s or -es	—	—	—	—	—	—	—

*Notes.*—1. 'Thou' is replaced by 'you' in ordinary speech, which should be called 2nd plural in parsing.

2. Shalt, wilt, art, wert, have 2nd sing. in 't' only.

3. 'St' in the 2nd Sing. of the Past Tense was only found in A.S. in the Indicative Mood of Weak Verbs, but it was transferred to the Past Indicative of Strong Verbs, and the Past Subjunctive of all Verbs, instead of the A.S. termination 'e.'

4. 'Wert' was originally a false form of the 2nd Sing. Past Ind., and was transferred to the Subjunctive Mood, where alone it survives.

5. 'Eth' survives in poetry and in the Bible, as a 3rd sing. pres. ind. (or subj.) termination—*e.g.*

He prayeth best, who loveth best.

### III. TENSE.

- |                          |                    |
|--------------------------|--------------------|
| 1. I write the letter.   | I work hard.       |
| I wrote to him.          | I worked hard.     |
| I shall write to-morrow. | I shall work hard. |
| I am glad.               |                    |
| I was glad.              |                    |
| I shall be glad.         |                    |

The above sentences show the various ways in which English expresses the idea of Time of an action, viz. internal change, external addition, or separate words. In Grammar the word Tense (Fr. *temps*, time) is used to denote the inflection for Time. The changes are called **Signs of the Tenses**.

**Tense** is the change of form in a verb to denote the Time of an action or state.

The **Present Tense** is the change of form in a verb to show that an action (or state) occurs just now.

The **Past Tense** is the change of form in a verb to show that an action (or state) occurred in the past.

The **Future Tense** is the change of form in a verb to show that an action (or state) will occur in the future.

Owing to the levelling down of Inflections many of the meanings under Tense, Mood, and Voice, have to be brought out by 'helping' or **Auxiliary Verbs**.

An **Auxiliary Verb** is a verb that is not used with full or independent meaning, but to help another verb to express itself in Tense, Mood, or Voice.

There are six Auxiliary Verbs—be, do, have, may, shall, and will in their various forms. They are always parsed along with the main verb.

**Tense Auxiliaries**—be, do, have, shall, will.

**Mood** „ —may (might), shall (should), would.

**Voice** „ —be.

These verbs are also used with their full or independent meaning, and then are pronounced more emphatically and are parsed separately from the following verb—e.g.

I am clever. Thou shalt not steal.

*Note.*—In the following Tables or Paradigms the auxiliary forms are only given when no simple forms exist.

The Present, Past, and Future Tenses, are called the three **Simple Tenses**, because they describe merely the time of the action of the verb from the point of view of the present. Other tenses are formed to express (2) completeness as well as time, and still others are formed to show (3) duration and time, or even duration, completeness, and time.

## 2. Tenses denoting completeness.

(a) Past Perf.	Pres. Perf.	Fut. Perf.
(or Pluperfect).	I have written.	I shall have written.
I had written.		

(b) In Indirect Speech after a Past Tense, special forms of the Future and Future Perfect are found, referring to the Past and not the Present as their starting point.

Fut. in the Past.	Fut. Perf. in the Past.
(I said)	(I said)
That I should write.	I should have written.
„ thou wouldst write.	Thou wouldst have written.
„ he would write.	He would have written.
„ we should write.	We should have written.
„ you would write.	You would have written.
„ they would write.	They would have written.

The **Past Perfect (or Pluperfect) Tense** is the change of form in a verb to show that an action (or state) was completed in the past (or before some other past event).

The **Present Perfect (or Perfect) Tense** is the change of form in a verb to show that an action (or state) was completed in the present (or before some present event).

The **Future Perfect Tense** is the change of form in a verb to show that an action (or state) was completed in the future (or before some other event still more future).

The **Future in the Past** is the change of form in a verb to show that an action (or state) would occur after some past time (Future after a Past Tense in Indirect Speech).

The **Future Perfect in the Past** is the change of form in a verb to show that an action (or state) would be completed after some past time (Future Perfect after a Past Tense in Indirect Speech).

3. **To denote duration or continuance** of an action or state.

All these tenses have changes of form, making what are called the **Continuous Tenses**.

(1)	(2)	(3)
I am writing.	I was writing.	I shall be writing.
Thou art writing.	Thou wast writing.	Thou wilt be writing.
He is writing.	He was writing.	He will be writing.
We are writing.	We were writing.	We shall be writing.
You are writing.	You were writing.	You will be writing.
They are writing.	They were writing.	They will be writing.

A **Continuous Tense** is the change of form in a verb to show that an action (or state) goes on for some time.

It is formed in English with the help of the Verb 'To be,' and a Present Participle in -ing. No language has so many Continuous Tenses as English, but all have at least one, viz. The Past Continuous, or, as it is usually called, The Imperfect Tense. Continuous forms are occasionally used in other moods besides the Indicative, but they are unimportant, and easily recognised—*e.g.* (If) I were writing.

*Notes.*—1. English as compared with other languages is very careless in the use of the tenses in Subordinate Clauses, especially in the use of the Future group of tenses. This is an inheritance from Anglo-Saxon, which at first had no future tense. Shall and Will were introduced later. The Future is generally replaced by the Present, the Future Perfect by the Present or Perfect, the Future in the Past by the Past, and the Future Perfect in the Past by the Pluperfect—*e.g.* vary in all these ways the Subordinate Clause in

'He will tell us when he returns.'

# VERBAL PARADIGM. II.

## TABLE OF MOODS AND TENSES (ACTIVE VOICE).

NAMES OF INDICATIVE TENSES.	INDICATIVE MOOD.		SUBJUNCTIVE MOOD.	PARTICIPLES.
	Momentary Form.	Continuous Form.		
Pres. Past Pres. Perf. Past Perf.	I write I wrote I have written I had written	I am writing I was writing (Imperf.) I have been writing I had been writing	I write I wrote I have written I had written	Writing Having written  GERUNDS.
Fut. Fut. Perf.	I shall write I shall have written	I shall be writing I shall have been writing	IMPERATIVE.  Write (thou) [Have (thou) written]	Writing Having written
			INFINITIVE.  To write To have written	
Fut. in the Past Fut. Perf. in the Past	I should write I should have written	I should be writing I should have been writing		

*Note.*—When tenses are made up of several verbal words only the first is inflected (*v.* Paradigm I.).

2. The uses of **Shall** and **Will** as Future Auxiliaries are very complicated.

- (a) Statements as to the future (including futures in the past)—  
‘shall’ in the 1st person, ‘will’ in the 2nd and 3rd.  
(b) Questions as to the future—‘shall’ in the first and 2nd persons, ‘will’ in the 3rd.  
(c) Promises—‘will’ in the 1st person, ‘shall’ in the 2nd and 3rd.

**Class Practice.**—Write out and learn :

- (a) I shall see him to-morrow.  
(b) Shall I see him to-morrow?  
(c) I will give you a present to-morrow (passive in 2nd and 3rd).

### The Verb ‘to be.’

INDICATIVE.	SUBJUNCTIVE.	PARTICIPLES.
I am	I be	Being
I was	I were	Having been
I have been	I have been	GERUNDS.
I had been	I had been	
I shall be	IMPERATIVE.	Being
	Be (thou)	Having been
I shall have been	INFINITIVE.	
I should be	To be	
I should have been	To have been	

*Note.*—There are no continuous forms in the verb ‘to be’ standing alone.

**Class Practice.**—(1) Practise rapid oral repetition of these tense lists, Tense Names alone, Verb form alone, and both together. (2) Identify rapidly parts named at random for Person, Number, and Tense. (3) Learn by heart the Table of Signs of the Tenses (*v.* next page).

**Model** —(2) I ran.

‘Ran’ depends on I, therefore it is a Verb, First Person Singular. It denotes Past Time, therefore it is Past Tense. A Finite Verb depends on its subject for N. and P.

VERBAL PARADIGMS. III.  
SIGNS OF THE TENSES (ACTIVE VOICE).

INDICATIVE MOOD.		OTHER MOODS.	
Momentary Forms.			
Pres. Ind. Past Ind. Pres. Perf. Ind. Past Perf. Ind. Fut. Ind. Fut. Perf. Fut. in the Past Fut. Perf. in the Past	The verb itself. add -ed, or change the vowel have had shall or will shall have or will have should or would should have or would have	Pres. Subj. Past „ Perf. „ Plup. „ Pres. Imp. Pres. Inf. Perf. „ Pres. Part. Perf. „ Pres. Ger. Perf. „	The verb itself Add -ed or vowel change have had the verb itself to to have verbal adj. in -ing verbal adj. with having verbal noun in -ing verbal noun with having
Continuous Forms.			
Pres. Cont. Ind. Imperf. Ind. Pres. Perf. Cont. Ind. Past Perf. Cont. Ind. Fut. Cont. Ind. Fut. Perf. Cont. Ind. Fut. Cont. Ind. in the Past Fut. Perf. Cont. Ind. „	am, and a Pres. Part. in -ing was „ have been „ had „ shall be „ shall have been „ should be „ should have been „		



## EXERCISE XVI.

**A.** *Parse for Person, Number, and Tense.***Model.**—I ran.

Ran—1st pers. sing. past tense.

1. I wrote. 2. Thou hadst written. 3. We were writing.  
 4. He was writing. 5. You will write. 6. They have  
 written. 7. Thou wilt have written. 8. Never write care-  
 lessly. 9. Let me write. 10. Don't write. 11. I had written.  
 12. We are writing. 13. He has been writing. 14. We  
 shall write. 15. We write. 16. He said he would write.  
 17. They will have written the letter before he returns. 18.  
 They said they would have written the letter before we  
 returned. 19. We asked if they would write at once. 20. I  
 said we should write before them.

**B.** *Turn the following into the strictly correct tenses :*

1. When I see him I shall congratulate him. 2. If he fails  
 I shall be disappointed. 3. When he has returned, we shall  
 be contented. 4. Come to-morrow if you can. 5. He pro-  
 mises to give the person who finds it a great reward. 6. Who  
 laughs last will laugh best. 7. Till I have ended my speech;  
 you must be silent. 8. I shall love you as long as I live.  
 9. Do this when you please. 10. He told me to do it when I  
 pleased. 11. I shall do whatever I am commanded. 12.  
 Whither thou goest, I will go ; and where thou lodgest, I will  
 lodge.

**C.** *Turn the following tenses (1) to denote events future at some  
 past time, (2) to denote events completed at some time which was  
 still future at some past time :*

1. The wolf also shall dwell with the lamb, and the leopard  
 shall lie down with the kid ; and the calf and the young lion  
 and the fatling together ; and a little child shall lead them.  
 2. And the cow and the bear shall feed ; their young ones  
 shall lie down together : and the lion shall eat straw like the  
 ox. 3. And the sucking child shall play on the hole of the  
 asp, and the weaned child shall put his hand on the cockatrice'  
 den. 4. They shall not hurt nor destroy in all my holy  
 mountain : for the earth shall be full of the knowledge of the  
 Lord, as the waters cover the sea.

## CHAPTER XVII.

## INFLECTIONS OF THE VERB. (II.)

## MOOD AND VOICE.

## IV. MOOD.

1. She attended school regularly.
2. Peace attend you.
3. Attend to your work.

In the above sentences (1) is a statement, (2) a wish, (3) a command with the Subject 'you' understood.

**Mood** is a change of form in a verb to show that a sentence belongs to a certain class.

There are Four Moods in English, Indicative, Subjunctive, Imperative, and Infinitive (*v.* pp. 99, 100).

1. **The Indicative Mood** is the change of form in a verb to show that the sentence belongs to the class of statements or questions.

2. **The Subjunctive Mood** is the change of form in a verb to show that the sentence belongs to the class of wishes or suppositions.

*Note.*—The Inflections of both Moods for Person and Number have almost disappeared. For still existing differences, *v.* Tables I. and II. in Ch. XVI.

**The Indicative** regards the action or state expressed by the verb as a fact, while the **Subjunctive** regards it as a mere Conception of the mind.

- Contrast.**—1. The thought perishes (a present fact).  
Perish the thought! (perhaps unfulfilled).
2. It is a pity, if it is true (regarded as a fact).  
It would be a pity, if it were true (regarded as unreal).
3. It is good that soldiers are in the city (a fact).  
It is good that soldiers should be in the city (perhaps they are not).

**Uses of the Subjunctive.** The Subjunctive Mood must still be used in Clauses of **Unfulfilled Condition** (*i.e.* suppositions which imply by their wording that they have not happened) and generally in **Wishes and Purpose Clauses**. Besides it may be used in any subordinate clause to give an idea of indefiniteness, unreality, doubt, purpose, prospectiveness or expectation, to any action or state.

### I. Main (or Principal) Clauses.

#### (1) Desires (Command, or Wish), and Concessions.

Perish the thought! (= May the thought perish!)  
So be it.

#### (2) Unfulfilled Condition.

To lose thee were to lose myself.  
I should like (if it were possible). (Latin, *velim*.)  
It would be a pity (if it were true).

*Note.*—The two last are often called Polite or Hesitating Subjunctives.

### II. Subordinate Clauses.

#### (1) Govern thyself, lest sin may surprise thee (**Purpose**). Pray that ye enter not into temptation.

#### (2) If he failed, it would be a pity (**Unfulfilled Condition**). Should he fail, it would be a pity. Were you hungry, I should feed you. If you should be hungry, I should feed you.

#### (3) I do entreat you, not a man depart, ... till Antony have spoke (**Time**).

#### (4) Whoe'er he be, he is welcome (**Adjective Clause**).

#### (5) It is a most unusual thing that women should attack men (**Indirect (or Dependent) Statement**).

I demand that he appear (**Indirect (or Dependent) Command**).

I wish I might die = (I were dead) (**Indirect (or Dependent) Wish**).

I asked if that might be all (**Indirect (or Dependent) Question**).

*Notes.*—1. The Subjunctive is disappearing in English, and is largely replaced by the Indicative, or the Imperative 'let' followed by an Infinitive. Its tenses are usually formed with the help

of the **Subjunctive Auxiliaries**—may, might, shall, should, would.

2. For inflections of Person and Number, *v.* p. 82. For Inflections of Tense, *v.* p. 87.

There are no **Future Subjunctive Tenses** in English, the Present and Past Subjunctives being used with that meaning. The Past Subjunctive 'were,' and the Past Auxiliaries 'should' and 'would' express Present and Future Time, and the Past Perfect expresses Past Time—*e.g.*

Love not sleep, lest thou come to poverty.

If I were to fail, I should be sorry.

If I were you, I should not do it.

If I had been you, I should not have done it.

The use of 'should' and 'would' as Conditional subjunctive equivalents is seen in the following conjugation :

If I should see him I should be glad.

„ thou shouldst see him thou wouldst be glad.

„ he should „ „ he would „

„ we „ „ „ we should „

„ you „ „ „ you would „

„ they „ „ „ they would „

Shall (should) is invariable in other subordinate clauses—*e.g.*

Parliament agrees that it shall pass.

Where the tree shall fall (subj.) there it shall lie.

*Notes.*—1. **Archaic and Disguised Subjunctives.** For Old Impersonal Subjunctives see under Dative Case (pp. 73-4). Another series of disguised subjunctives are found with the verb 'have' in the sense of 'consider.'

(1) You had as good make yourself ridiculous.

= You would consider (it) equally good, namely to make, etc.

(2) I had as lief=(would consider (it) equally desirable, etc.).

(3) I had rather (adj.)=(would consider preferable to) break my back.

(4) You had best beware=(would consider (it) best (to) beware).

(5) Me (dat.) had rather=(it would consider (it) best to me, etc.).

2. **A Potential Mood** (expressing possibility and contingency) does not exist, being merely an attempt to slump together auxiliary and anomalous verbs expressing the most various meanings, as shown in Ch. XIX.

It is, however, allowable to say that a **potential meaning** may be expressed in various ways, such as,

- (1) Subjunctives or subjunctive equivalents.
- (2) Anomalous verbs.
- (3) Adverbs like 'perhaps' and the indicative—*e.g.*
  - (1) One **would** say you are foolish.
  - (2) One **may** say you are foolish.
  - (3) Some one **will possibly** say you are foolish.

3. There are some special forms of sentence used to express **Interrogation, Negation, and Emphasis**, but they are not recognised as regular moods. The chief auxiliary employed is '**Do**,' which may be regarded as an Auxiliary of Tense—*e.g.*

**Interrogative.**

Do I work?  
Did I work?  
Have I worked?  
Had I worked?  
etc.

**Negative.**

I do not work  
I did not work  
I have not worked  
I had not worked  
etc.

**Emphatic.**

I do work  
I did work  
I have worked  
I had worked  
etc.

*Note.*—With the negative 'not' the simple Present and Past Tenses are used only in archaic and poetic language—*e.g.* 'He cometh not,' she said. With other negatives they are regularly used—*e.g.* I never saw him.

3. **The Imperative Mood** is the change of form in a verb to show that the sentence belongs to the class of commands.

*Note.*—It is only used in the 2nd person singular and plural. The Subjunctive, or 'let, shall, do,' and the Infinitive, is used in the 1st and 3rd person. The Perfect Imperative is very rare, expressing impatience—*e.g.*

	SING.	PLURAL.
Pres.	Do (thou)	Do (you)
Perf.	Have done	Have done

## V. VOICE.

He strikes me.  
I am struck by him.

**Voice** is the change of form in a verb to show whether the Subject acts or is acted upon.

**The Active Voice** is the form of a verb which shows that the Subject acts.

**The Passive Voice** is the change of form in a verb which shows that the Subject is acted upon.

*Note.*—The change of form from Active to Passive is always made by the use of **The Voice Auxiliary** 'be' followed by a Perfect Participle. For the verb 'To Be,' *v.* Ch. XVI.

The Object of the Active Voice becomes the Subject of the Passive Voice, and therefore only **Transitive Verbs** have a complete Passive Voice. But **Intransitive Verbs** can be put into the Passive Voice by using as their subject the pronoun 'It,' used in an indefinite or **impersonal** sense, or any Cognate Object—*e.g.*

Thus it is gone (*i.e.* one goes) to the stars.

The race is being run.

## VERBAL PARADIGM. IV.

### MOODS AND TENSES (PASSIVE VOICE).

INDICATIVE.		SUBJUNCTIVE.	PARTICIPLES.
Momentary Forms.	Continuous Forms.		
I am struck I was struck I have been struck I had been struck	I am being struck I was being struck  [Other forms not used.]	I be struck I were struck I have been struck I had been struck	Being struck Having been struck  GERUNDS.
I shall be struck I shall have been struck		IMPERATIVE. Be (thou) struck	Being struck Having been struck
I should be struck I should have been struck		INFINITIVE. To be struck To have been struck	struck

## VERBAL PARADIGM. V.

## SIGNS OF THE TENSES (PASSIVE).

Pres. Ind. Pass.	am and a Perf. Part. Pass. in -ed, or -en
Past „ „	was „ „ „ „
Pres. Perf. Ind. Pass.	have been „ „ „ „
Past „ „ „	had „ „ „ „
Fut. Ind. Pass.	shall be „ „ „ „
Fut. Perf. Ind. Pass.	shall have been „ „ „ „
Fut. Ind. in the Past	should be „ „ „ „
Fut. Perf. „ „	should have been „ „ „ „
Pres. Cont. Ind. Pass.	am being „ „ „ „
Imperf. „ „ „	was „ „ „ „
[Others wanting.]	
Pres. Subj. Pass.	be and a Perf. Part. Pass. in -ed, or -en
Past „ „	were „ „ „ „
Perf. „ „	have been „ „ „ „
Past Perf. „ „	had been „ „ „ „
Pres. Imp. Pass.	be and a Perf. Part. Pass.
Pres. Inf. „ „	to be „ „ „ „
Perf. „ „	to have been „ „ „ „
Pres. Part. „ „	(being) <sup>1</sup> „ „ „ „
Perf. „ „	(having been) <sup>1</sup> „ „ „ „
Pres. Ger. „ „	being „ „ „ „
Perf. „ „	having been „ „ „ „

<sup>1</sup> These words are often omitted. Supply them, if necessary, to decide the Tense and Mood (*v.* Ch. XVIII. p. 101).

*Note.*—The only verb with passive meaning in English is the obsolete 'hight' used as a present and past tense and meaning 'to be called or named,' which is common in Spenser—*e.g.* She Queene of Fairies hight.

Milton imitates a Latin idiom in using 'hear' as a passive verb='to be called'—*e.g.* 'or hear'st thou rather,' etc.—*i.e.* 'if thou rather art called,' etc.

## EXERCISE XVII.

A. *Parse for Person, Number, Tense, and Mood and Voice.*

**Model.**—We are going.

'Are going' a Vb., 1st pers. pl. pres. cont. ind. act. A finite vb. depts. on its Subj. for N. and P.

1. When I was writing I was careful. 2. We shall have written. 3. He has been writing down the order. 4. You will be repeating it to-morrow. 5. He said he would have written the letter. 6. Truth is great, and will prevail. 7. You will give him whatever you wish. 8. When the postman comes I shall receive the letter. 9. Unceasing toil conquers everything. 10. I came, I saw, I conquered. 11. Did he succeed? 12. I do believe you. 13. Don't be lazy.

**B.** (1) *Distinguish the Moods in the following sentences;*  
(2) *parse subjunctives and imperatives as above.*

**Model.**—(1) Do you want help?  
Ruin seize thee!  
Let me go.

'Do you want' asks a question, therefore 'do want' is Indicative Mood.

'Seize' expresses a wish, therefore 'seize' is Subjunctive Mood.

'Let' expresses a command, therefore 'let' is Imperative Mood.

1. Eat that you may live, do not live that you may eat.  
2. When he next doth ride abroad, may I be there to see.  
3. He strove that he might win the prize. 4. Perish the thought!  
5. May the thought perish. 6. Had you been present I should have seen you. 7. If I had seen you I should have spoken to you. 8. I should despise him, if he were a coward. 9. Were he a coward, I should despise him. 10. God save the king. 11. Except the Lord keep the city, the watchman waketh but in vain. 12. If music be the food of love, play on. 13. Let them wait till the moon rise. 14. Mine be a cot beside the hill! 15. It is natural that a thief should be afraid. 16. It grieved me that you should have misunderstood me. 17. Work that you may be happy. 18. They shall be punished



whoever they be. 19. If it be so, so be it. 20. So thou but do it, thou hast nought to fear.

**C.** (1) *Parse the Passive Verbs, and (2) turn them into the Active Voice.*

1. Polonius had been killed by Hamlet. 2. His eaves-dropping was punished thus by the prince. 3. Laertes is informed of his father's death. 4. An insurrection is intended to be raised by him. 5. He was being appeased by the king when another calamity is reported by the queen. 6. The heels of one woe are being trodden on by another. 7. Ophelia, his sister, has been drowned by her falling into a river. 8. Her reason had been overthrown by love and sorrow. 9. A willow across a brook was known to her. 10. Garlands were brought there by her. 11. The tree was climbed by Ophelia that the flowers might be hung upon it. 12. A branch was broken by her weight and she was drowned. 13. It was vowed by Laertes that revenge would be taken by him for her too. 14. The king was afraid that some new mischief might be caused by his grief. 15. He was persuaded by the king that the murder of Hamlet should be attempted by him. 16. A duel was to be fought and one sword was poisoned. 17. The plot was carried out. 18. They would not have been punished, had not Laertes been wounded, and the plot been confessed by him. 19. The king was then killed by Hamlet with the same sword. 20. The death of the queen was caused by her drinking a poisoned cup intended for Hamlet. 21. The tragedy was completed by her death.

## CHAPTER XVIII.

### INFINITIVES, PARTICIPLES, AND GERUNDS.

I. To attend to duty is the way to happiness.

**The Infinitive** is the simple form of the verb with 'to' prefixed, used as a noun, but retaining the construction of the verb to which it belongs (*e.g.* Objects and Adverbs).

'To attend' is simply the name of the action; therefore it is a noun.

Only in the Construction called the Accusative and Infinitive does the infinitive play the part of a Predicate, when its subject is in the Accusative Case (*v.* pp. 41 and 100).

I like to read.

You need not go, *i.e.* You are not compelled to go.

Hear me speak, *i.e.* Allow me to speak.

He wished to die rather than live.

He did nothing but contradict, *i.e.* He continued unceasingly to contradict.

### Rule of Syntax.

16. One verb governs another in the infinitive.

*Note.*—‘To’ is usually the sign of the Infinitive, but is omitted after

(1) Can, do, must, let, and need used with a negative.

(2) The active voice of bid, hear, feel, make, and see.

(3) Than, and but meaning ‘except.’

**Class Practice.**—Make sentences with the above verbs and contrast them with the same sentences when you substitute the verbs—to be able, to require, to cause, to order, to perceive, to compel, to observe.

### Gerundial Infinitives.

1. He began to play (*i.e.* began something, a game, etc.)  
(Noun).

2. He sat down to play (*i.e.* for the purpose of playing)  
(Adverb).

3. He chose a piece to play (*i.e.* for playing) (Adjective).

Sentences 2 and 3 have Gerundial Infinitives (*v.* Ch. IX. under the Preposition ‘To’).

### Rule of Syntax.

17. The Gerundial Infinitive is an Infinitive used as an Adjective or Adverb, and after verbs generally denotes purpose.

*Notes.*—1. The Gerundial Infinitive in Anglo-Saxon was originally a dative infinitive governed by the Preposition ‘to.’ Gradually ‘to’ lost its prepositional force and was used before other infinitives as a mere verbal sign. Under Norman French influence ‘for’ was then prefixed to express the distinct prepositional meaning, but it is now obsolete, and ‘to’ is used alone in both cases.

2. You are to do it.  
You have to do it.

These may be explained as gerundial infinitives, but they are really now ordinary infinitives, the finite verbs having acquired the meaning of 'must.'

3. (1) You are very young, to be sure.  
(2) To think of my doing that!

'To be sure' is adverbial adjunct of purpose. 'To think' is an adverbial adjunct of result, a main verb being understood. They are called **Parenthetic and Exclamatory Infinitives**.

### **Accusative and Infinitive Clauses.**

1. They declared him to be dead.  
I thought him to be alive.  
I commanded him to go.
2. They allowed him to pass.  
I asked him to go.
3. He taught me to swim.

The Accusative and Infinitive may be connected with different degrees of closeness. Those in (1) are really inseparable, making only one Object to the Main Verb, and are to be treated as clauses (*v. Ch. X. p. 41*). Those in (2) may be taken as one clause, or, as two separate objects, while after verbs of asking and teaching they are separate objects.

The Accusative and Infinitive construction (in which the Accusative is Subject of the Infinitive) arose out of a Gerundial Infinitive which afterwards lost its force. Cp.

Whom do men think **me** to be? (in respect of being?)  
Who do men think **that I** am?

The Accusative and Infinitive in Deliberative Questions (*i.e.* questions asking advice as to a course to be pursued) is found when the subject of both clauses is the same, or indefinite—*e.g.* 'one.' The Infinitive is used for a finite verb.

I don't know what to do (*i.e.* what (I am) to do).

### **Summary of Uses of the Infinitive.**

1. A Noun (subject, object, or apposition).

2. A Gerundial Infinitive (Adjective or Adverb).

(a) Parenthetical Infinitive.

(b) Exclamatory Infinitive.

3. Accusative and Infinitive (instead of a finite verb) in Noun Clauses of Statement, Desire, and Deliberative Questions, and in Adjective Clauses.

## II. PARTICIPLES.

Attending to duty I was happy.

The **Participle** is a verbal adjective, qualifying nouns and pronouns, but retaining the construction of the verb to which it belongs.

*Note.*—Participle is derived from Latin, *particeps*, sharing—i.e. sharing the nature of an adjective and a verb.

The Perfect Participle (Passive with Transitive Verbs, Active with Intransitive), along with the auxiliary 'have,' forms the **Perfect Tenses Active**. Along with the auxiliary 'be' it forms the **whole of the Passive Voice (Momentary Form)**.

The Present Participle Passive forms the **Continuous Passive forms**.

These participles often omit their signs 'being' and 'having been,' even when standing alone, and must be carefully distinguished from Finite Past Indicatives—e.g. The man, exhausted and terrified, ceased to resist. In all doubtful cases try to insert 'being' or 'having been' in front as a test, and do not make such participles clauses in analysis.

### Nominative Absolute.

- I. 1. The clerk having read the charge, the trial began.
2. The clerk, having read the charge, sat down.

We have seen (Ch. IX. pp. 37-8) that the phrase in sentence 1 is an Absolute Phrase. The phrase in sentence 2, however, is not Absolute, 'clerk' being now subject of the verb. The same phrase may thus do very different work in a sentence.

**Rule of Syntax.**

18. A noun or pronoun and a participle coming together, whose case depends on no other word in the sentence, are put in the **Nominative** called **Absolute**, or **Independent**.

*Note.*—For convenience, the noun is sometimes called the Subject of the Phrase and the participle, etc., the Predicate.

II. (One) Speaking generally, you are wrong.

(One) Admitting that you are wrong, yet . . . .

Some present and perfect participles are used absolutely, a noun or pronoun being understood. This explains the formation of such Compound Prepositions as 'referring to,' etc., and of such Compound Conjunctions as 'seeing that,' 'granted that,' etc., composed of participles followed by words like 'to' or 'that.'

*Note.*—The Absolute Case in Anglo-Saxon was the Dative, imitated by Milton in 'Him destroyed, all else will follow,' etc.

**III. GERUNDS.**

Attending to duty is the way to happiness.

The Gerund is a verbal noun in -ing, retaining the construction of the verb to which it belongs.

*Note.*—Gerunds must be carefully distinguished from Participles in -ing—*e.g.*

What he is best at is **playing** (noun).

The boy is **playing** (adj.).

A **working** man (adj. = who works).

His **working** clothes (compound noun = for working).

The Gerund, though a noun, retains so much of its verb nature that it

(1) governs the case of its verb (if transitive);

(2) is modified by Adverbs. Adjectives are also used in English—*e.g.*

He enjoyed learning **his** lessons.

**Working** steadily ensures success.

**Steady** working ensures success.

This is **his** (John's) doing.



3. The gerund form in -ing has arisen from the confusion of several Anglo-Saxon forms.

- (1) Nouns in -ung or -ing, not verbs at all.
- (2) Present participles in -ande, -ende.
- (3) Infinitives in -an, whose dative -anne, -enne served as a gerund.

The present participles gradually assumed the termination -inge and became confused with the -ing nouns, which began to assume verbal constructions, leaving out 'of,' and taking accusatives after them like the participles.

From analogy, Perfect Active, and also Passive Gerunds were formed still later, and the name 'Gerunds' transferred to them all from the A.S. dative infinitive.

### EXERCISE XVIII.

**A.** *Distinguish ordinary and Gerundial Infinitives (1) by analysis; (2) by replacing them by Gerunds, or Prepositions and Gerunds, or Clauses; (3) tell what adverbial idea they express; (4) parse them.*

**Models.**—(a) It is hard to say, (b) It is hard to say that.

(a) (1) Subject—It; Verb—is; Completion—hard to say; therefore 'to say' depends on 'hard,' like an adverb, and is a Gerundial Infinitive.

(2) It means 'It is hard in respect of saying it.'

(3) It is a Gerundial Infinitive expressing respect or reference.

(4) To say—a Verb, Pres. Ger. Inf. Active of 'say,' dep. on 'hard.' A Ger. Inf. is an Inf. used as an Adj. or Adv., and after verbs generally expresses purpose.

(b) (1) Subject—To say that (in apposition to 'it'); Verb—is; Completion—hard; therefore 'to say' is a Noun phrase, and is an ordinary Infinitive.

(2) It means 'Saying that is hard.'

1. 'Tis only noble to be good. 2. Would it not be well to hold a conference? 3. It would be tedious to tell the whole story. 4. If he be not born to be hanged our case is miserable. 5. My heart bleeds to think of it. 6. Pity move my father to be inclined my way. 7. It was a din to fright a monster's

ear. 8. I have broken your orders to say so. 9. The clouds show riches ready to drop upon me. 10. You amongst men are most unfit to live. 11. Approach to entertain her. 12. There is something else to do.

13. What a thrice double ass  
Was I to take this drunkard for a god,  
And worship this dull fool.

14. They were annoyed to lose the game. 15. Fools that came to scoff remained to pray. 16. The sight was one to be remembered all one's life. 17. We weep to see you haste away so soon. 18. It is never too late to mend. 19. It is needless to make excuses. 20. The gallant hound the wolf had slain to save Llewellyn's heir. 21. Full many a flower is born to blush unseen. 22. We that live to please, must please to live.

23. There in his noisy mansion skilled to rule,  
The village master taught his little school.

**B.** (1) *Change the Gerunds into Infinitives or Clauses;* (2) *Parse the Gerunds for Case, Number, Gender, Syntax, and Rule of Syntax.*

**Model.**—‘Doing,’ a Vb., Acc. Sing. of ‘doing,’ N., Pres. Ger. Active of ‘do,’ dep. on ‘of.’ Preps. gov. the Accusative.

1. He died of doing nothing. 2. He came with eating and drinking. 3. In acting thus you would be right. 4. Nothing can be more delightful than one's having wings to wear. 5. He was punished for forgetting his exercise. 6. Reading makes a full man, writing an exact man, and speaking a ready man. 7. Writing an exercise in ink satisfies the teacher. 8. His having written the exercise correctly pleased the teacher. 9. His having been praised for his work encouraged him. 10. Being umpire is a responsible position.

**C.** *Parse the Participles.*

**Model.**—Returned = (having been) returned.

‘Returned,’ a Verb, Perf. Part. Passive of ‘return,’ depending on ‘goods.’ Adjs. and Parts. depend on Nouns and Prs.

1. I saw the goods just returned by the merchant. 2. I met him just returned from his holidays. 3. He had a bridge



made. 4. He caused a bridge to be made. 5. It is a custom more honoured in the breach than the observance. 6. All are men condemned alike to mourn.

7.                                Sitting on a bank,  
Weeping again the king my father's wreck,  
This music crept by me upon the waters,  
Allaying both their fury and my passion,  
With its sweet air.
8. Seeking the secret of the ancient river,  
Of which the flaming desert keeps the key,  
He strove men's souls from error to deliver,  
To break their every chain and set them free.
9. Grasshoppers sit only for a month  
Chirping upon the twigs ; but our Athenians  
Sit chirping and discussing all the year,  
Perched upon points of evidence and law.
10. Freedom's battle, once begun,  
Bequeathed by bleeding sire to son,  
Though baffled oft, is ever won.
11. He saw : but blasted with excess of light  
Closed his eyes in endless night.
12. Life is not an idle ore,  
But iron dug from central gloom,  
And heated hot with burning fears,  
And dipt in baths of hissing tears,  
And battered with the shocks of doom,  
To shape and use.

**D.** (1) *Analyse and distinguish the Nominative Absolutes, replacing them by Adverbial clauses ; (2) parse them.*

**Model.**—Night coming on, the lamp was lit.

- (1) Subject—The lamp ; Verb—was lit ; Adv. Adjunct of Reason dep. on 'was lit'—Night coming on.

'Night coming on' means 'Since night was coming on,' and is a Noun and Participle phrase of reason. 'Night' depends for its case on no other word in the sentence ; therefore it is a Nom. Abs.

- (2) 'Night'—Com. Nn. nom. sing. of 'night' n., Abs. for Case. A Nn. or Pr. and a Part. coming together, whose case depends on no other word in the sentence, are put in the Nom. called Abs. or independent.
- 'Coming on'—Vb. pres. part. act. of 'come on,' dep. on 'night.' Adjs. and Parts. dep. on nouns.

1. The bridge being broken, the cart fell into the water.  
 2. The bridge being broken let the cart fall into the water.  
 3. Night coming on, the lamp was lit. 4. Night coming on hid the men from their sight. 5. The terms being agreed on, peace was made. 6. Nominative Absolutes, once understood, are easily recognised. 7. Nominative Absolutes once understood, this lesson is ended.

8. The imperial ensign . . . high advanced,  
 Shone like a meteor streaming to the wind  
 With gems and golden lustre rich emblazed,  
 Seraphic arms and trophies, all the while  
 Sonorous metal blowing martial sounds.
9. Him destroyed, all else will follow.
10.                      The seat of deity supreme,  
 Us dispossessed, he trusted to have seized.

## CHAPTER XIX.

### VERBS CLASSIFIED BY INFLECTION.

VERBS have already been classified (1) according to their syntactical usage, and (2) according to their meaning as follows:

- (1) Transitive, Intransitive and Link Verbs.  
 (2) Auxiliary Verbs, and Verbs of Full or Independent Meaning.

A Third Classification is according to their Inflectional Form.

All verbs have a few principal parts, from which all other parts are formed by inflections and auxiliaries. In English these parts are three, and in parsing they are

often called **The Conjugation of the Verb**, as distinct from the wider meaning of the word denoting all the forms of a verb. Verbs are classified according to the way in which they form these parts into **Weak** and **Strong**.

Pres. Ind.	Past Ind.	Perf. Part. Passive.
work	worked	(having been) worked
look	looked	„ looked
write	wrote	„ written
see	saw	„ seen
fight	fought	„ fought

**A Weak Verb** forms the past indicative and perfect participle passive by the suffix -ed, or -d.

**A Strong Verb** forms the past indicative by vowel change, and the perfect participle passive by the suffix -en, or -n, which, however, has often disappeared.

### ANOMALOUS VERBS.

**An Anomalous Verb** is a verb which forms the 3rd singular present indicative without an -s, or -es.

**List (8 Verbs).—Can, dare, may, need** (be compelled to), **shall, will, must** (only present tense), **ought** (only present tense).

Anomalous Verbs as a class must be distinguished from Auxiliary Verbs of the same form. The name Anomalous applies only when the verbs are used with independent meaning and can be parsed separately.

**Can, dare, need, must, ought** always have independent meaning, and are always parsed as Anomalous Verbs; **may, shall, will** are ambiguous, and are sometimes auxiliaries.

You may go. He may succeed.

You shall go. Thou shalt not steal. You should go.

I will be drowned, and nobody shall help me.

Every day he would (used to) go for a walk.

In these sentences they have independent meaning, viz.:

**May** = permission, power, possibility.

**Shall** = obligation, and necessity.

**Should** = duty.

**Will** = resolve, determination.

**Would** = habit.

*Note.*—Dare, need (to be in want of), and will (to leave by will) are also Weak Verbs in Modern English—*e.g.*

He dare (durst) **not** go, but, He dares (-ed) to go.

„ need **not** go, „ „ needs to be advised.

„ will (would) go, „ „ wills (willed) away his money.

The following is a full paradigm of Anomalous Verbs which have only two tenses at most.

## VERBAL PARADIGM. VI.

### MOODS AND TENSES OF ANOMALOUS VERBS.

	INDICATIVE.		SUBJUNCTIVE.	
	Pres.	Past.	Pres.	Past.
1st Sing.	I can	I could	I can	I could
2nd „	thou canst	thou couldst	thou can	thou couldst
3rd „	he can	he could	he can	he could
1st Plural	we can	we could	we can	we could
2nd „	you can	you could	you can	you could
3rd „	they can	they could	they can	they could

*Notes.*—1. Similarly, thou dar(e)st, durst, may(e)st, might(e)st, need(e)st, shalt, wilt, must, ought(e)st, etc.

2. Will (would) expressing determination is always 'will.'  
Shall (should) expressing compulsion is always 'shall.'

## CONJUGATION.

### Present Ind.

can  
dare  
need  
shall  
will  
must  
ought

### Past Ind.

could  
durst  
needed  
should  
would

### Perf. Part.

—  
—  
—  
—  
—  
—  
—

**Uses of May, Shall, Should, Will, Would.**—The best test is to paraphrase these words by phrases or verbs containing forms of the verb 'to be,' which has distinct forms for the Indicative and Subjunctive—*e.g.*

1. You may go (*i.e.* are permitted to go). (a)  
 May the thought perish! (*i.e.* Perish the thought!). (b)  
 I hope that I may do it (*i.e.* may be able to do it). (c)
2. Thou shalt not steal (*i.e.* are not allowed . . . ). (a)  
 I shall do it to-morrow (*i.e.* I am about to . . . ). (d)  
 { I demand that he shall appear (*i.e.* that he appear). (b)  
 { Wait till he shall appear (*i.e.* till he appear, or  
 usually now 'till he appears'): (b)
3. We waited till he should appear (till he appeared). (b)  
 I should like to go (*i.e.* if it were possible). (b)  
 You should go (ought to go). (c)  
 I said I should go to-morrow (I was about to go). (d)
4. He will go (is about to go). (d)  
 I will go, in spite of difficulties (am resolved to go). (a)  
 He wills and bequeaths his property (leaves by will). (e)
5. He said he would go to-morrow (was about to). (d)  
 He would go in spite of everything (was resolved to). (a)  
 Every day I would go for a walk (used to). (a)  
 He would do it, if he were encouraged. (b)  
 He could do it if he would (would be able, if he  
 were willing). (c)

*Note.*—Those marked

- (a) are Indicative verbs with full meaning, and therefore parsed as Anomalous Verbs.
- (b) are Subjunctive Auxiliaries, of wish, purpose, unfulfilled condition, etc., and can generally be replaced by a simple form of the verb with the Auxiliary omitted.
- (c) are verbs of full meaning, but the 'may,' etc., must be retained even in the paraphrase; therefore they are Subjunctive Anomalous Verbs.
- (d) are Indicative Auxiliaries of Tense.
- (e) Will is an ordinary Weak verb (with 3rd sing. in -s).

### Summary.

May—Anomalous Verb, Auxiliary of Mood.

Shall—Anomalous Verb, Auxiliary of Tense, Auxiliary of Mood.

Should—Anomalous Verb, Auxiliary of Tense, Auxiliary of Mood.

Will—Anomalous Verb, Auxiliary of Tense, and an ordinary (or Weak) Verb.

Would—Anomalous Verb, Auxiliary of Tense, Auxiliary of Mood.

*Notes.*—1. 'Should'='ought,' is really a Past Subjunctive of the Anomalous Verb, shall, should. You should (ought to) come=would feel it your duty to come, if.... The Conditional Subjunctive is more polite than the indicative when referring to an obligation.

2. The use of 'shall, will, should, would,' as future and Subjunctive auxiliaries was **not strictly defined** in Shakespeare's time—and is still loose in Scotland—so that these words often require some care to distinguish them from Anomalous Verbs.

It rains, It snows, It repents me, It disgusts me, etc.

**Impersonal Verbs** are Active Verbs which have 'It' used in an indefinite sense as subject.

They are only found in the 3rd singular of the Finite Verb, and in the non-Finite forms.

Many verbs can be used Impersonally for special purposes (*v.* Ch. XVII. p. 95).

A few verbs which only exist in a few forms are classed together as **Defective Verbs**, under which name Anomalous and Impersonal Verbs might also be included.

**A Defective Verb** is a verb which wants some of its parts.

Most are now obsolete. The following is a list :

Beware—Imperative and Infinitive only.

Quoth (A.S. *cwethan*, to say—1st and 3rd sing. Pres. and Past Ind. (quoth I, quoth he)=say I, says he, etc.

Wit (A.S. *witan*, to know)—I wot (know) not, he wist (knew), to wit (Gerundial Infinitive, adverbial)=namely.

Worth (A.S. *weorthan*, to be)—Woe worth (be) the chase: 3rd sing. Pres. Subj.

Methinks (methought), A.S. *thincan*, to seem, (to be distinguished from 'thencan,' to think)=it seems (seemed) to me.

*Note.*—'Me' is a dative, and thinks is 3rd sing. of the Impersonal Defective Verb 'thinks'=seems.

Meseems  
 Melists (it pleases me) } as 'methinks.'

Hight (A.S. *hatan*, to be called)—Past Indicative—*e.g.* 'John hight that one, and Alayn hight that other.'

Yclept (A.S. *clepan*, to call)—'called, named,' Perf. Part. Pass.  
 Y = old perf. part. prefix = German *ge-*.

## IRREGULAR VERBS.

Among about 100 Strong Verbs still in use, there are four irregularly formed, and therefore named **Irregular Strong Verbs**. Among Weak Verbs, to which the vast majority of existing verbs and all newly-formed verbs belong, there are about 80 which, for the same reason, are called **Irregular Weak Verbs**. (For lists, *v.* Appendix I.) The Irregular Strong Verbs are as follows:

Pres.	Past.	P.P.P.
do	did	done
go	went	gone
stand	stood	stood
am	was	been

*Notes.*—1. **Did** is a reduplicated past tense. **Reduplication** is the repetition of the initial consonant of a root verb to express past time. It is the oldest way of expressing past time, and is the principal way in Greek. 'Did' is the only English verb which now clearly shows the process, do, (di)do, or did, by dropping the o.

2. **Went** is really the old past tense of 'wend.'

3. **N** is inserted in the present tense of 'stand.'

4. **The verb 'To Be.'** This verb is composed of words from three distinct roots, (1) 'as' or 'es,' (2) 'be,' (3) 'wes.' It is therefore an Irregular Strong Verb in form, and, when used with independent meaning and not as an auxiliary, should always be parsed thus.

As regards Syntax, it is **not Transitive**, because

(1) It does not express an action.

(2) The completion and the subject are not different things.

Again, it is **not Intransitive**, because Intransitive Verbs do not require words after them to complete their sense. From the point of view of Syntax, it is called a Link Verb (*v.* Ch. VI. p. 24).

As regards its Meaning, it has been called among other names

(1) A Substantive Verb—*e.g.* God is (exists).

(2) Verb of Obligation (=have, or must)—*e.g.* You are to do it.

In Grammar only the names **Auxiliary**, **Irregular Strong**, and **Link Verb**, are necessary.

## PECULIARITIES OF STRONG VERBS.

(v. p. 221.)

- (1) Strong Verbs tend to become weak—*e.g.* bake, cleave, climb, crow, | help, lose, wax (grow), etc.
- (2) A few weak verbs have become strong—chide, dig, stick, string, strive, wear.
- (3) Thirteen strong verbs ending in a dental (-d or -t) having lost -en in perfect participles of the verb must be carefully distinguished from irregular weak verbs of class 3 (v. p. 224), whose suffix has changed the vowel and then disappeared, viz. :

Behold, burst, bind.  
Fight, find, get, grind.  
Hold, sit, spit.  
Shoot, stand, wind.

- (4) Many strong perfect participles in -en are now only used as adjectives—*e.g.*

Beholden, bounden, molten, drunken,  
Graven, hidden, sodden, sunken,  
Ill-gotten, stricken, lorn (for-lorn).

## FULL PARSING OF VERBS.

**Order of Parsing.**—Part of Speech. (Case, Number, Word itself, Gender.)<sup>1</sup> (Person, Number.)<sup>2</sup>  
Tense, Mood, Voice. Conjugation.  
Syntax. Rule of Syntax.

## EXERCISE XIX.

**A.** (1) *Distinguish Anomalous and Auxiliary Verbs (v. Models under Anom. Vbs., p. 110, and those under B); (2) give full parsing of all verbs with full meaning.*

### Models.

2. Seeing him soon after, I asked him to cease trying to frighten me. Let me go. So be it! May I be there to see! This house is to let. Night coming on, the lamp was lit.

<sup>1</sup> Only with Gerund nouns.

<sup>2</sup> Participles and Infinitives omit both brackets.



Seeing = Str. vb., pres. part. act., of see, saw, seen, dep. on I.  
Adjs. and parts. dep. on nouns and pronouns.

Asked = Wk. vb., 1st sing. past ind. act., of ask, -ed, -ed,  
dep. on I. A finite vb. deps. on its subj. for  
N. and P.

To cease = Wk. vb., pres. inf. act., of cease, -d, -d, dep. on  
asked. One vb. gov. another in the inf.

Trying = Wk. vb., acc. sing. of trying, n., pres. ger., act.,  
of try, tried, tried, dep. on cease. Tr. vbs. gov.  
the acc. case.

Let = Irreg. wk. vb., 2nd pl. pres. imp. act., of let, let,  
let, dep. on (you). A fin. vb. deps. on its subj.  
for N. and P.

Be = Irr. str. vb., 3rd sing. pres. subj., of am, was, been,  
dep. on it. A fin. vb. deps. on its subj. for  
N. and P.

May be = Irr. str. vb., 1st sing. pres. subj., of am, was, been,  
dep. on I. A fin. vb. deps. on its subj. for  
N. and P.

To let = Irr. wk. vb., pres. ger. inf. act. of let, let, let, dep.  
on house. A ger. inf. is used after nouns and  
adjs. and after vbs. generally denotes purpose.

Night = Com. noun, nom. sing. of night, n., nom. abs.  
A noun and a part., whose case deps. on no other  
word in the sentence, are put in the nom. called  
abs. or indep.

Coming = Str. vb., pres. part. act. of come, came, come, dep.  
on night. Adjs. and parts. dep. on nouns.

1. He said he would go with Master Bridgenorth, and  
would satisfy himself whether there might be danger, and of  
what nature.
2. The greatness of a great nation will be  
enhanced, if it aid a small nation in a struggle for its rights  
and freedom.
3. There is no reason why he should be angry.
4. Do whatever shall seem good to you.
5. He shall be  
punished whoever he may be.
6. Build me straight a goodly  
vessel that shall laugh at all disaster.
7. You can write well.
8. He durst not write.
9. I need not write.
10. I need  
money.
11. You may write if you wish.
12. I will write.
13. Every week he would write a letter to his friend.
14. He  
must have written it.
15. You should have known that.
16. When strength shall fail, I will cease.
17. It might be

dangerous. 18. Always observe the golden rule, that a man should do to others as he would like them to do to him. 19. Charles I., having resolved to arrest the five members, went down to Westminster accompanied by his guards. 20. The members, warned of his approach, had withdrawn. 21. Charles, having entered and taken the Speaker's Chair, after casting his eyes around the chamber said, "I see that the birds are flown." 22. During the Great Plague in London carts went round to gather the dead bodies, and the men gave notice of their coming by ringing a bell and calling out "Bring out your dead." 23. To err is human, to forgive divine. 24. It is a custom more honoured in the breach than the observance. 25. All are men, condemned alike to mourn. 26. An old man, broken with the storms of state, has come to lay his weary bones among ye. 27. The fire-alarm having rung, the firemen should lose no time. 28. A snow storm having come on, many sheep were smothered in the drifts.

**B.** (1) *Tell the Moods of all the Finite Verbs in the following sentences, giving reasons supported by paraphrase or otherwise ;*  
 (2) *parse the verbs in full so far as necessary.*

**Models.**—1. God grant their souls repose !  
 2. He said he would see him again.  
 3. Remain, till he shall return.  
 4. He wishes that all should be forgotten.  
 5. I would it were my fault to sleep so soundly.

1. Grant—expresses a wish of the 3rd person, therefore it is Present Subjunctive.
2. Would see—stands for 'I shall see' of Direct or Independent Speech, and refers to an event future at some past time, therefore it is Future in the Past Indicative.
3. Shall return—is the same as 'till he return,' and is a prospective or indefinite form in a subordinate clause of time, therefore it is Present Subjunctive.
4. Should be forgotten—is the verb in a Noun Clause of Dependent Desire, therefore it is Past Subjunctive.
5. I would—means 'I should wish,' and expresses a Polite or Hesitating Statement, therefore it is Past Subjunctive.

1. He smiles in such a sort as if he mocked himself.  
 2. An honourable man may be influenced to act contrary to his nature. 3. If you would consider the true cause why these things change their natures, you would find that heaven makes them warnings to us.

4. If I were Brutus now, and he were Cassius,  
 He would not flatter me.

5. Think of him as a serpent's egg,  
 Which hatched, would, as its kind, grow mischievous,  
 And kill him in the shell.

6. So let high-sighted tyranny range on,  
 Till each man drop by lottery.

7. I think it is not meet that Antony should outlive  
 Caesar.

8. It may be these apparent prodigies  
 May hold him from the Capitol to-day.

9. Brutus is wise, and were he not in health  
 He would embrace the means to come by it.

10. If this were true then should I know this secret.

11. Here is a sick man that would speak with you.

12. I would you were not sick.

13. Such an exploit have I in hand, Ligarius (*and would tell it*),

Had you a healthful ear to hear it.

14. If Caesar hide himself, shall they not whisper.

15. Tell them that I will not come to-day,  
 Cannot is false, and that I dare not falser.

16. They (*the augurs*) would not have you to stir forth  
 to-day.

17. Caesar would be a beast without a heart  
 If he should stay at home to-day for fear.

18. What touches us ourself shall be last served.

19. He did bid Antonius  
 Send word to you he would be there to-morrow.

20. Leave us Publius, lest that the people,  
 Rushing upon us, should do your age some mischief

21. Who is here so rude that would not be a Roman?

22. I do entreat you, not a man depart  
 . . . . till Antony have spoke.

23. When that the poor have cried, Caesar hath wept,  
Ambition should be made of sterner stuff.
24. 'Tis good you know not that you are his heirs,  
For if you should, O, what would come of it?
25. Ill spirit, I would hold more talk with thee.
26. You have done that you should be sorry for.
27. O, I could weep my spirit from mine eyes.
28. Do what you will, dishonour shall be humour.
29. Fill, Lucius, till the wine o'erswell the cup.
30. I am free, yet would not so have been,  
Durst I have done my will.
31. See whether Brutus be alive or dead,
32. So (*in this way*) Brutus should be found.
33. His life was gentle, and the elements  
So mixed in him that nature might stand up  
And say to all the world, "This was a man."
34. O, could I flow like thee and make thy stream  
My great example as it is my theme!  
Though deep, yet clear, though gentle, yet not dull,  
Strong without rage, without o'erflowing, full.
35. Had I but served my God with half the zeal  
I served my king, He would not in mine age  
Have left me naked to mine enemies.

## CHAPTER XX.

### THE USES OF CERTAIN TENSES.

The Present Tense expresses—

1. An action as now going on, or a state as now existing (= Present Continuous).  
It rains heavily (not common).
2. Repetition in the present (Habitual Present).  
I take a walk daily.
3. Past Time in vivid narrative instead of a past tense (Historical or Graphic Present).  
A shout is raised; they rush upon the foe.

4. Future time when the context shows the time is future.

I sail to-morrow.

He will tell us, when he returns.

5. Universal Truths (Gnomic Present).

Honesty is the best policy.

Twice two is four.

6. It introduces quotations.

The Bible says. Scott exclaims, etc.

**The Past Tense expresses—**

1. An action as simply occurring in the past (Momentary Past).

He came yesterday.

2. An action as going on in the past, or a state as then existing (Continuous Past).

I worked while others slept.

When all were silent, a man rose up to speak.

3. Repetition in the past (Habitual Past).

Scotchmen went abroad to serve in foreign armies.

**The Future Tense expresses—**

1. An action or state as about to occur hereafter.

I shall return soon.

2. A command or promise.

You will now tell me what passed.

You shall have your wish.

As Anglo-Saxon had originally no future tense, the present was regularly used of future time, and though modern English has 'shall, or will' as future auxiliaries, we still loosely use other tenses for future.

If you go (will go), I shall go too.

When the sun has (shall have) risen, we shall start.

**Rule of Syntax.**

19. When the principal clause is future, the Subordinate clause is generally future in meaning, but in English a present (or perfect) tense is commonly used.

**Idioms of the Perfect Tense.**

1. 'Am' and 'have' are both used as perfect tense auxiliaries with intransitive verbs of motion, as, come, go, arrive, depart. The perfect participle is active, not passive—*e.g.* I am (having) come. 'Am' emphasises the existing state, 'have' the just completed action—*e.g.* He has come and is (has) gone, but not 'he is come,' since the state of 'coming' no longer exists in the above sentence.
2. 'Am' as a passive voice auxiliary is sometimes similarly ambiguous—*e.g.*  
 I am injured by this report (am being injured).  
 The man is injured for life (has been injured).  
 Thus 'am' and a passive participle denoting a state may be equivalent to a perfect passive tense.
3. You could have done it = you had been able to do it.  
 You should have come = you had owed to come.  
 (French—Vous auriez dû venir.)  
 (Latin—Venire debueras.)

As anomalous verbs in English have no perfect tenses, perfect time has to be expressed by the following infinitive, which really should be present (to express time contemporaneous with the time of the anomalous verb).

4. He hoped to see me.  
 He desired to have seen me (before he saw you).  
 He intended to have done it (yesterday).

Verbs of hoping, desiring, etc., which refer to the future, are followed by a present infinitive to denote an action happening after themselves. But a perfect tense may be used to denote completion of the action before some other future point of time, and not referring to the principal verb at all.

*Note.*—'He trusted to have equalled the Most High'—*Par. Lost*, i. 40—is wrong owing to its context.

**SEQUENCE OF TENSES.**

Tenses may be classified as grouped round two points of time, the Present and the Past. If this is done, the Present, Perfect, Future, and Future Perfect are classed

together as **Presential or Primary Tenses**; the Past, Pluperfect, Secondary Future, and Secondary Future Perfect are called **Past, Secondary, or Historic Tenses**.

**Sequence of Tenses** is the name given to the fact that the Tenses of the verbs in many subordinate clauses must belong to the same group of Tenses as the verb in the Main or Principal Clause.

1. When he had returned, he falls ill (Hist. Pres.).  
 He lies, where he fell.  
 As the tree fell, so it lies.  
 You were poor, since you were idle.  
 He works (Habitual Pres.) so hard, that he won the prize.  
 If you praised others, he is sure to be pleased.  
 Though you were successful, you are not contented.  
 That you were wrong is plain.  
 I know the man who made these things.
2. I eat that I may live.  
 I ate that I might live.
3. You are as tall as I am (now).  
     "   "   "   "   was (but I am that height no longer).  
     " were   "   "   am (but you are that height no longer).  
     "   "   "   "   was (then).
4. I said I knew the man who had made these things.  
 I said I ate that I might live.  
 I said you were as tall as I was.  
     "   "   "   "   "   had been.  
 I said you had been as tall as I was.  
     "   "   "   "   "   had been.

#### **Rules for Direct Speech—**

1. When the **Main Clause** is presential all Subordinate Clauses—except Purpose—are independent for tense, which depends only on the meaning to be conveyed.
2. **Purpose Clauses** take Presential Tenses after Presential, and Past after Past.
3. When the **Main Clause** is past, the Subordinate Clause must also be past, except Comparison, which depends on the meaning to be conveyed.

#### **Rule for Indirect Speech (v. also Ch. X. p. 44).**

4. When the Verb of Indirect Speech is Presential no change of tense takes place from Direct Speech;

when the Verb of Indirect Speech is Past, Presential Tenses become Past, and Past Tenses remain unchanged.

*Note.*—Comparative Clauses are thus always independent for Tense.

## EXERCISE XX.

**A.** (1) *Give the precise meanings of the tenses in the sentences in (1) above.*

(2) *Change the Main Clauses in (1) into past tenses, and note the changes of meaning.*

(3) *Change the subordinate clauses into present tenses, and note the changes of meaning.*

(4) *Change Main Verbs into pasts and subordinate verbs into presents simultaneously, and note the changes of meaning.*

*Note.*—Further practice, if necessary, may be got from Exercise X., on Indirect Speech (p. 45).

**B.** (1) *Identify the uses of the tenses, and (2) justify or correct them in the following:*

**Models.**—I have long been saying that I should have tried to have persuaded him.

1. 'Have been saying' denotes an action prior to the present time and extending down to the present, therefore it is a Perfect Continuous Tense.

2. 'To have persuaded' is a perfect infinitive, and the perfect denotes an action prior to the main verb, but the persuasion cannot have been prior to trying to cause it, therefore present inf. is the proper tense.

1. A stitch in time saves nine. 2. Having heard these complaints, Caesar calls a meeting, tells what he has learned, and threatens to punish the traitor. 3. He who lives long enough, will find out the truth. 4. Copernicus discovered that Ptolemy, the astronomer, was wrong. 5. Copernicus discovered that the earth moves round the sun. 6. Up to extreme old age your father would learn something daily. 7. The general saw that his men were hard pressed by the enemy, who hurled darts and stones and strove to drive his men back. 8. My speech is over, gentlemen, and I have sat down. 9. The Gauls had long been considering whether to surrender or to defend the town. 10. I meant when I sat



down to have finished my exercise. 11. I have finished the book a month ago. 12. I should have liked to have seen him. 13. I shall have much pleasure in accepting your invitation. 14. They all hoped to have caught the fish. 15. Had he wished to have told me I should have listened gladly.

## CHAPTER XXI.

### DIFFICULTIES IN PARSING.

Most difficulties in parsing arise from the variety of function in words, or from ellipsis.

**Class Practice.**—I. *Make sentences employing the following words as (1) three, (2) four, (3) five parts of speech.*

1. Table, plate, save, except, till, without, flat, level, single, either, both.

2. Cross, sky, steel, stone, school, winter, after, down, inside, near, off, clean, free, right, rank.

3. Round.

II. *Parse the following words varied in use. Where sentences are not given to illustrate each use, make them.*

About - - about to go (*prep., or better, an adj.*).  
to go about (*adverb*).

All - - - (*Indef. pr.*) (*Indef. adj.*). One's all (*noun*).  
All bloodless lay the untrodden snow (*adv. of degree*).

**As (1) Relative Pronoun—**

1. You are not such a genius as (*you would be*) to set (*if you set*) the Thames on fire.

2. He travelled by the same train as (= *by which, adv. adjunct. of 'did'*) I did.

3. 'As' after 'as' or 'so' and an adjective or pronoun.  
He did as much as he could (*Lat. tantum... quantum*).  
He saved as much money as allowed him to retire.

4. As=that which, referring to a whole clause.  
He acts like a fool, as he is.  
He failed, as might have been expected.  
The case is hopeless, as I said before.

*Note.*—These in (4) may also be taken as adverbial clauses of comparison, which they have practically become (*cp. Latin, ut or id quod*).

- (2) Adverb of Degree—He came as soon as he could.
- (3) Conjunction of Degree—He came as soon as he could.
- (4) Conjunction of Reason or Cause—  
As he was ill he could not come.
- (5) Conjunction of Manner—  
As the tree falls, so will it lie.  
He acted so as (*he would act*) to disappoint us.  
He regarded the statement, as (*he would regard a*)  
false (*statement*).  
As (*he is*) a poet, he is beneath contempt.  
(*i.e.* So far as he is, restrictive meaning.)
- (6) Conjunction of Condition (*as if, or if*)—  
Ther preched a pardoner, as he a preest were.  
I regard him as (*he were*) my friend.  
As (*he were*) a soldier, he would do his duty.

*Note.*—This last may be manner—*e.g.* As a soldier would do it.

- (7) Conjunction of Concession—  
Hard as it seems, yet it is best to do it.

- (8) Superfluous (but adverbial)—  
I have not heard as yet.  
As touching the law, I am a Pharisee.

*Note 1.*—As to, as for (*compound prepositions*) are probably ellipses from  
'as (*it relates*) to me,' 'as (*it matters*) for me,' or even relatives,  
'as (*relates*) to me,' (Latin, *quod ad me attinet*).

*2.*—As follows, so far as concerns me, are now adverbial impersonal  
clauses, with 'It' understood.

'As follows' is often regarded as a noun clause, as = what (*copd. rel. pron.*).

- but - 1. He tried but failed (*coor. conj.*).  
2. He did nothing but weep (*prep.*).  
I cannot (*do anything*) but say it.  
All but him were lost.  
3. Whence all but he had fled (*conj. of cond. = unless*).  
Thieves are not tried but they are by to hear.  
There is no one but (*he*) knows.

*Note.*—This last is often taken as a rel. pro. = 'who not.'

4. Who knows but (*that*) I am right (*sub. conj. introducing a noun clause = that not*).  
Do not doubt but that (= *that*) he will come.  
He failed. Not but what he did his best.  
[Ellipsis for '(*I do*) not (*say*) but that he did his best' (= *that he did not do his best*).]  
5. I slept but a moment (*adv. of deg. = only*).  
6. But me no buts (*verb, and noun*).

- else - 1. Who else was there? (*indef. adj.*).  
 2. How else could I act? (*adv. of manner*).  
 3. They worked hard, else they displeased him (*adv. of manner, v. List, p. 28*).
- enough - 1. Enough is as good as a feast (*noun*).  
 2. Apples enough, or enough apples (*adj.*).  
 3. Is it sweet enough? (*adv. of degree*).  
 4. Enough! say no more (*interj.*).
- even - To deal out even justice (*adj.*), to even (=to compare, make even) (*verb*).  
 Even then he persevered.  
 Even the greatest persons must die.  
 Let some droppings fall on me, even me.  
 I, even I only, am left. } *Adv. of degree, cp. 'also.'*
- ever - (*Adv. of deg.*) ever so tall (*or time*).
- far - (*Noun*) from far, (*adj.*) a far country, (*adv.*) far too far.
- few - (*Indef. pr.*), (*indef. adj.*), (*noun*) a few, a good few.
- half - A half (*noun*), half-a-dozen (*a half dozen*) (*adj.*).  
 Well begun is half done (*adv.*).
- how - 1. The how and the why (*noun*).  
 2. How clever you are! (*exclamatory adv. of degree*).  
 3. How did you do it? (*interr. adv. of manner*).  
 4. He told me how you did it (*interr. adv. of manner*).
- however - 1. However rich you are, you are discontented (*adv. of manner*).  
 2. However you speak, I shall do my duty (*adv. of manner*).  
 3. He, however, refused to proceed (*adv. of concession, v. List, p. 28*).
- like - 1. I never saw his like (*noun*).  
 2. A like feeling possessed them all (*adj.*).  
 3. I feel like an intruder.  
 4. He speaks like a wise man (*adv. of manner*).  
 5. Like our shadows our wishes lengthen as our sun declines (*may be adj. or adv.*).  
 6. Do you like pepper? (*verb*).
- many - Many men, many a man (*indef. adj.*).  
 Many are called, but few are chosen (*indef. pr.*).  
 He caught a great many (*noun, cp. Ger. menge*).
- meseems, methinks, methought = It seems to me (*v. Ch. XIX. p. 111*).
- more - 1. More money (*indef. adj.*).  
 2. There is more in him than I thought (*indef. pr.*).  
 3. He was seen no more (*adv. of time*).  
 4. This is more beautiful (*adv. of degree*).

- much** - To make much of (*indef. pr.*), much money (*indef. adj.*).  
To enjoy oneself much (*adv. of degree*).
- no** - No money (*indef. adj.*), no more, no better, no small (*adv. of degree*).  
Are you going? No. (*Sentence word.*)
- now** - 1. Now is the accepted time (*noun*).  
2. Let us start now (*adv. of time*).  
3. Now (*that*) this is settled, come away (*subord. conj. = since*).  
4. Now David was ruddy, and withal of a beautiful countenance (*coord. conj.*).
- o'clock** - Two o'clock (*adv. of manner dep. on two*)=two (*hours*) of the clock.
- one** - 1. He lodged with one Simon a tanner (*indef. adj.*).  
2. One cannot tell (*indef. pr.*).  
3. One time one is one (*num. adj. and noun*).
- only** - An only son (*indef. adj.*).  
One can only guess (*adv. of degree*).  
I shall wait, only be quick (*adv. of degree*).
- so** - He refused, so I told him it was a shame to act so so openly (*adv. of reason, manner, and degree*).  
I told you so (*dem. pr.*).  
So he be there, I shall tell him (*conj. = if*).
- than** - You are taller than I (*am*) (*sub. conj. of degree*).  
He has favoured you more than (*he favoured*) me.  
He might do worse than (*he might do to*) work.  
The result is better than we expected (*than the result is good which we expected*).  
The result is no other than (*it is*) a surprise.  
No candidate other than a graduate (*is a candidate*) need apply.  
Æneas than whom no braver man ever lived (*than who is brave*).

*Note.*—‘Than’ is always a conjunction, but its construction is very elliptical, and it has so lost its original adverbial meaning ‘when,’ that it often seems a mere preposition, especially with the word ‘who,’ which is always put in the accusative case after it. To supply the ellipses, change ‘than’ into ‘when,’ and begin the sentence with the ‘when’ clause.

- that** - 1. That man is wise (*dem. adj.*).  
2. That is true (*dem. pr.*).  
3. The man that told me was very excited (*rel. pr.*).  
4. He said that he would go (*sub. conj.*).  
5. He worked hard that he might win (*conj. of purpose*).  
6. He was so tired that he fell asleep (*conj. of result*).

- there - 1. *Adv. of place.*  
2. There are many there (*indef. particle. v. p. 54*).
- very - - Very clever (*adv. of degree*), the very man (*adj.*).
- well - - (*Adv.*), (*adj.*). Well, what is your answer? (*interj.*).
- what - (*Interr. pr.*), (*interr. and exclamatory adj.*), (*rel. pr.*), (*interj.*). I'll tell you what (*indef. pr.*).  
What with the hurry and confusion, he escaped (*indef. adv. of degree = partly, to some degree*).
- whatever - 1. Whatever you do, be honest (*general rel. pr.*), (*acc. of reference*).  
2. Whatever are you doing? (*interr. pr.*).  
3. Any person whatever can do that (*indef. adj.*).  
4. Whatever intentions you have, } (*general rel.*  
do not be rash. } *adj.,*  
Whatever your intentions may } *epithetic*  
be, do not be rash. } *and predicative*).
- who - - (*Rel. pr.*), (*interr. pr.*).  
As who should say (*indef. pr. = as if anyone should say*).
- why - - (*Interr. adv.*), (*rel. adv.*).  
What can I do? Why, everything (*interj.*).
- worth - It is worth nothing (*adj. followed by adv. acc.*).  
Give me sixpence worth. A man of worth (*noun*).  
Woe worth the day (*verb*), (*v. Ch. XIX., p. 111*).

*Note 1.*—Many prepositions and adverbs when used as adjectives may be placed before or after the noun—*e.g.*

The down train is late.  
I know the way down.  
The way down is steep.  
The men without are cold.

*Note 2.*—'Before' and 'after' require care.

The day before was warm (*adj.*).  
He came the day before (*adj.*), (*Lat. priore die, pridie*).  
He came three days before (*adv.*)—*i.e.* before (*by*) three days  
(*days = adv. acc., dep. on before*).

*Note 3.*—Some elliptical adverb phrases have practically become compound adverbs, but can also be parsed separately—*e.g.*

I have not so-much-as (*even*) heard a word.  
He as-good-as (*practically*) told me.  
I am more-than (*exceedingly*) delighted.  
He was all-but (*nearly*) drowned.

*Note 4.*—A certain woman . . . all to brake his skull. The 'to' is really a prefix meaning 'in pieces' (German *zer*), and should be written 'to-brake.' (3rd sing. past ind. of defective verb 'to-break'.)

## EXERCISE XXI.

## Miscellaneous Parsing Exercises.

1. Are you sure the *news* is true?
2. *One* of us saw him take *somebody else's* place.
3. He ordered *him* to *stand back*.
4. I sat *me down*.
5. This prize dog of my *father's* cost a great deal.
6. It cost *him* a great deal too much.
7. The oranges cost a *penny a piece*.
8. Convey *me* Salisbury into his tent.
9. *What* care I *how* fair she *be*?
10. *You were best* to say nothing.
11. He struck a *blow* for *his own* freedom.
12. Speak *daggers* but use none.
13. For three hours the fountain ran *wine*.
14. *Come* and trip *it* as you go.
15. I asked *him* his *opinion*.
16. *More* is meant *than* meets the ear.
17. *Weep no more* woeful *shepherds*!
18. *I shall ask only* one or two *more* questions.
19. *Twice two* is *four*.
20. *Four times two* is *eight*.
21. I am *he who* did it.
22. *Thou art* the *God that* doest wonders.
23. I am a plain blunt man *that love* my friend.
24. Napoleon *than whom* a greater soldier never lived,  
became emperor of the French.
25. *How wearisome*  
Eternity so spent in worship paid  
To *whom* we hate.
26. I do not know the time *that* he will come.
27. You cannot tell the day *when* he will come.
28. *One need* not go far to find the reason *why* he refused.
29. It rained *cats and dogs* all day.
30. They assembled slowly by *tows and threes*.
31. Little children, love *one another*.
32. On *either* side of the river was *there* the Tree of Life.
33. *One's own* troubles are enough to test *one's* endurance.
34. *There were* a great many spectators.
35. I have ventured *this many* summers on a sea of glory.

36. You act *like* a fool, and speak *like* a wise man.
37. *Few, few shall part where many meet.*
38. I found a good *few errors* in his exercise.
39. This has gone far enough; be done with it.
40. 'The' with an adjective such as 'rich,' 'poor,' etc., forms a class of collective nouns.
41. *What time* the daisy decks the green,  
Thy *certain* voice we hear.
42. I ask *no more* and *no less*.
43. *Cost what it may*, I shall do it.
44. It cost *less than sixpence*.
45. I asked *no more* help than *he*.
46. I asked *no more* help than *him*.
47. It is *all the more* valuable.
48. *Neither the one nor the other* could have come.
49. Every morning he would rise *early* and take a walk.
50. Give me a swimming belt, one of the same kind as I had *before*.
51. He said *that next year* he would be ten years old.
52. *As for* reasons for your conduct I see none whatever.
53. Bear each other's burdens.
54. On thy seven hills of yore, *thou sat'st* a queen.
55. *Who can show us any* good? (denies a fact).
56. Who would believe your word? ( „ „ supposition).
57. Who believes *what* you say?
58. I remember the tune, *if I could recall* the words.
59. The better part of valour is discretion, in the *which better* part I have saved my life.
60. Please, shut the door.
61. A treacherous *army levied*, he opened the gates of Milan.
62. This settled, he *only* grew more discontented.
63. She passed *on* in maiden meditation, fancy free.
64. *Joking apart*, you must set out at once.
65. *Assuming that* you are right, the case is most serious.
66. *Provided that* he obeys orders, he is sure to succeed.
67. *Speaking privately*, he is far too idle to come to much.
68. *Admitting* his fault, what is to be done?
69. *Admitted that* he is wrong, what should we do?
70. *Myself* and no other am responsible.
71. *To thine own self* be true.
72. He made himself hated.
73. He said he would like to be clever *himself*.
74. He said nothing but that he would do his best.

75. *There were none but were afraid of being punished.*
76. *I am going a-fishing, who knows but (i.e. that not) I shall catch a salmon.*
77. *I cannot but remember former times.*
78. *He was all but drowned.*
79. *His having been previously convicted of poaching told very much against him.*
80. *Try as I may I cannot learn it.*
81. *Do what I will, he keeps grumbling.*
82. *With a score or so of scouts he galloped full speed through the pass.*
83. *Are you the Queen? I am so.*
84. *Two years ago I tried Pears' soap, since when I have used no other.*
85. *Two days after, he made the city his own.*
86. *Well begun is half done.*
87. *Half a loaf is better than no bread.*
88. *Be slow to speak, but swift to hear*
89. *One thing is wanting.*
90. *Painting is a fine art.*
91. *I shrink from going to the dentist's.*
92. *It will make her sleep like Juliet's drug.*
93. *I will obey not willingly alone,  
But gladly, as the precept were my own.*
94. *Him only shalt thou serve.*
95. *Woe worth the chase, woe worth the day.*
96. *Be seated, please.*
97. *Get you gone, if you like.*
98. *Methinks I see my father. Prithee, peace!*
99. *I had as lief the town crier spoke the speech.*
100. *You are not to speak.*
101. *The boat leaves at ten sharp.*
102. *Do not call on Sandy your leasome lane.*
103. *I asked if I might go.*
104. *However rich you are, you ought to continue working.*
105. *Though you are rich, do not be idle.*
106. *It would be tedious to tell the whole story.*
107. *He said he would tell only a part.*
108. *Would it not be well to hold a conference.*
109. *Always observe the golden rule that a man should do to others as he would like others to do to him.*
110. *I asked if I should go.*
111. *If he be not born to be hanged our case is miserable.*



112. *Would thou might'st lie drowning the washing of ten tides.*  
 113. *I would fain die a dry death.*  
 114. *Then thou wast not quite three years old.*  
 115. *It goes on, I see, as my soul prompts it.*  
 116. *'Tis time I should inform thee further.*  
 117. *Vouchsafe my prayer may know if you remain upon this island.*  
 118. *Myself am Naples,*  
*Who with mine eyes, never since at ebb, beheld*  
*The king, my father, wrecked.*  
 119. *Pity move my father to be inclined my way !*  
 120. *My spirits as in a dream are all bound up.*  
 121. *You rub the sore*  
*When you should bring the plaster.*  
 122. *I'll teach thee how to flow.*  
 123. *There be that can rule Naples as well as he that sleeps.*  
 124. *I prattle something too wildly.*  
 125. *I'll be your servant whether you will or no.*  
 126. *She as far surpasses Sycorax*  
*As greatest does least.*  
 127. *We are such stuff*  
*As dreams are made of, and our little life*  
*Is rounded with a sleep*  
 128. *These our actors,*  
*As I foretold you, were all spirits.*  
 129. *Why, how now, Stephano ?*  
 130. *I had rather that you spoke on any subject but that.*

## CHAPTER XXII.

### THE COMPOUND SUBJECT. SENTENCE AND CLAUSE CONSTRUCTIONS AND EQUIVALENTS.

#### The Compound Subject.

- I. Peter and John, who are diligent, have gained prizes.  
 The Secretary and Treasurer (one person) was elected.

#### Rule of Syntax.

20. Two or more singular nouns (if referring to different things) joined by 'and,' require a verb and relative pronoun in the plural.

Unless the subject really expresses plurality, the singular should be used—*e.g.*

Johnson's *Lives of the Poets* is reprinting.

His carriage and pair is at the door.

Wherein doth sit the dread and fear of kings.

Similarly 'and not,' 'as well as' or 'with' do not make compound subjects, and the verb agrees with the first noun—*e.g.*

The king, and not his subjects, was to blame.

Peter as well as John is diligent.

The general together with his army was captured.

When 'not only . . . but also' join two subjects the verb agrees with the second.

Not only his master but also his servants praise him.

- II.                You and I (we) heard it.  
                      You and he (you) found it.

### Rule of Syntax.

21. When the Compound Subject contains different persons, the First is preferred to the Second, and the Second to the Third.

### III. Either . . . or, Neither . . . nor.

- (a) These conjunctions do not make compound subjects, and the verb is singular.

Either Peter or John is wrong.

Neither fear nor pity turns him from his course.

- (b) When the nouns **differ in number**, the verb agrees with the nearest noun.

Either the soldiers or the general was incompetent.

Either the general or the soldiers were incompetent  
(better order).

- (c) When the subject contains **pronouns of different persons**, the same rule holds, but some make the verb plural. (Cp. French.) With pronouns it is best to avoid the construction—*e.g.*

Neither he nor I am wrong. }

      "      "      are wrong. }

Neither is he wrong, nor am I. }

He is not wrong, nor I either. } (Better.)

## THE SIMPLE SENTENCE.

**Statements.**

- (a) I say so.
- (b) I should say so (if I were asked).  
I am inclined to say so.
- (c) You should say so.  
You are to say so.  
You ought to have said so.  
You have to say so.
- (a) Statements as to a fact take the indicative.
- (b) Polite, Hesitating, or Modest Statements take the Subjunctive auxiliary 'should' or 'would,' or the indicative of words themselves expressing hesitation.
- (c) Statements as to what ought or must be done take the subjunctive of the Anomalous Verb 'should,' or the indicatives of ought, must, am, have, and the Infinitive.

**Desires.****A. Commands.**

- (a) Speak.  
You shall speak.  
Let me speak.
- (b) Do not speak (speak not).  
You shall not speak.  
Do not let him speak.
- (a) Commands of the 2nd Person take the Imperative. Commands of the 2nd and 3rd Person also take the indicative anomalous verb 'shall,' or the imperative verb 'let' and an infinitive.
- (b) Negative Commands or Prohibitions are generally expressed by 'Do,' or 'Shall' in the 2nd person, and by 'Do' followed by 'let' in the 1st and 3rd.

*Note.*—When the negative is other than 'not,' the simple Imperative is used—*e.g.* Never speak, Speak nowhere, etc.

**B. Wishes.**

- (a) God save the king!      (b) O that I were there!
- May you be prosperous!      Would that I had seen him!

- (a) Wishes as to the present and future take the present subjunctive.
- (b) Vain wishes as to the present take 'O that,' 'O if,' or 'Would that' and the past subjunctive; vain wishes as to the past take the Past Perfect Subjunctive.

*Note.*—Wishes are most frequently expressed as complex statements with a verb of wish (I wish) as main verb—*e.g.* I wish I were there.

### Questions.

1. (a) Are you there?      (b) Would you like to go?  
Did you see him?      Should I be right in doing so?
  2. Who believed him? (*i.e.* No one believed him.)  
Who would believe him? (*i.e.* No one would believe him.)
  3. Are we to go?      4. Run away? Never.  
What was he to do?  
Should we go?
1. Questions asking for information as to facts take the indicative, but as to mere mental conceptions they take the subjunctive.
  2. Rhetorical questions (asked not for information, but to make a strong negative statement) take indicative to deny a fact, and the subjunctive to deny a mere mental conception.
  3. Deliberative questions (asking advice) take the indicatives 'am, have, ought' or the subjunctive Anomalous Verb 'should' and an infinitive.
  4. Indignant or exclamatory questions (deliberative) may be put in the Infinitive.

### Exclamations.

How clever you are! (would be!)  
Fancy treating me thus!  
That I should be treated thus!<sup>1</sup>  
Me to be treated thus!<sup>1</sup>

<sup>1</sup> Probably a governing verb or clause is understood—*e.g.* 'How shameful it is that I should be treated thus!'

Exclamatory sentences usually take What! or How! and an indicative, but imperatives and other forms may become exclamatory.

## THE COMPLEX SENTENCE.

### ADVERBIAL CLAUSES.

For Lists of Introductory Conjunctions and Conjunctive Adverbs, v. Ch. X.; for examples of, and practice in equivalents for these clauses, v. Exercise X. E, as well as p. 143.

#### 1. Clauses of Time.

- (a) When he comes we welcome him.  
 „ „ (has come) we shall welcome him.  
 (b) Do not go away, until he come (shall come).  
 When he shall attempt it, he will fail.

Temporal Clauses take the Indicative, but may take the Subjunctive (or subjunctive auxiliary 'shall, should') to denote purpose, or prospective action.

#### Equivalent Constructions.

1. Preposition and gerund.  
 After returning, he fell ill.
2. Preposition with noun and gerundial participle.  
 On the book being opened, a leaf fell out.
3. Participle.  
 Arriving, he fell ill.
4. Nominative Absolute.  
 A year having passed, he fell ill again.

#### 2. Local Clauses.

He lay where he fell.

Wherever the plague goes (may or shall go) terror reigns.

Local Clauses take the Indicative, but indefinite place may take the Subjunctive.

#### 3. Clauses of Manner (or Comparison).

- (a) As the tree falls (may fall) so it lies.  
 Heaven does with us as we with torches do.  
 He is right as he does (may do) so.

(b) He started as (he would have done) if he had seen a ghost.

(a) Clauses of Manner take the Indicative, but may take Subjunctive to denote a mere conception of the mind.

(b) Contracted Clauses of Manner and Condition are always Subjunctive. Supply omitted words in Analysis.

### Equivalents.

He is right to do so (gerundial inf.).  
 „ „ in doing so (prep. and gerund).

### 4. Clauses of Degree or Comparison.

You are as tall as I (am).

I laboured harder than you could.

The harder they might labour, the less easy their labour grew.

Their labour was harder than they could bear.

1. Comparison of equality is formed by 'as' and an adjective or adverb followed by another 'as.' Comparison of superiority and inferiority is formed by a comparative adjective or adverb (or the equivalents more, or less), followed by than.

2. Comparative Clauses take the Indicative, but may take the Subjunctive to denote a general, or indefinite, conception of the mind.

3. Proportion is expressed by 'the' (rel. adv.), followed by 'the' (dem. adv.), and comparative adjectives or adverbs.

4. Inverse Proportion is expressed by 'more' followed by 'less,' or *vice versa*.

### Equivalents.

1. 'Equal to,' 'in proportion to' (in inverse proportion to) and nouns or gerunds.

You are equal to me in height.

Their labour grew more difficult in proportion to the hardness of their work.

2. 'Too' and an adjective or adverb followed by a gerundial infinitive or a preposition and noun.

Their labour was too hard to bear.

Their sorrow was too great for tears.

**5. Clauses of Reason.**

- (a) Since I am idle I shall be poor.  
 Since I should be idle (in such circumstances) I should be poor.

I refuse, not that I am afraid, but because I distrust you.

- (b) They condemned Socrates, because, as they said (according to them), he corrupted the youth.

(a) Causal Clauses, including Clauses of False Reason, take the Indicative, but may take the Subjunctive to denote an indefinite conception of the mind.

(b) Alleged Reason takes the Indicative with a parenthetical clause or phrase of manner to express the allegation.

**Equivalents.**

1. They rejoiced to hear him (ger. inf.).
2. " " at hearing him (prep. and ger.).
3. Being idle, you will be poor (participle).
4. The men being idle, poverty overtook them (nom. abs.).

**6. Clauses of Purpose (Final Clauses).**

We eat that we may live.

He ran lest he should be late.

He prevented him lest he should come.

Final Clauses are put in the Subjunctive.

*Note.*—For tenses see Sequence of Tenses (Ch. XX.).

**Equivalents.**

1. We eat to live (ger. inf.).
2. We sent ambassadors who should negotiate (adj. clause).
3. We prevented him from coming (prep. and ger.).
4. We prevented his coming (gerund).

**7. Clauses of Result (Consecutive Clauses).**

He ran so fast that he fell.

" " " would have fallen (had he continued).

Consecutive Clauses take the Indicative, but may take the Subjunctive to denote mere conceptions.

### Equivalent.

He runs so fast as to fall.

*Note.*—The gerundial infinitive after a **present** tense may denote a 'natural' as opposed to an 'actual' result, but this is generally expressed by distinct words—*e.g.*

He runs so fast that he will naturally (likely) fall.

## 8. Conditional Clauses.

### COLOURLESS CONDITIONS.

1. (a) If you sin, you suffer punishment.  
       If he has sinned, punish him.  
       If you loved him, why don't you honour his memory?  
       If he has emigrated, may success attend him.

In none of the above sentences does the form of words tell whether the conditional clause is true or not. From other sources and from the context you may know that the condition is an actual fact, or perhaps an impossibility—*e.g.*

      If the sky falls, we shall catch larks.  
       If that is true, I am a Dutchman.

but you cannot infer any such thing from the wording of the conditional clause. Such conditional clauses are called colourless conditions.

**Rule.**—When the conditional clause is colourless (*i.e.* does not imply anything as to the reality or unreality of the condition) the conditional clause is indicative, and the main clause is any of the four kinds of main clauses.

1. (b) If you sin, you will suffer punishment.  
       „ have sinned, you will suffer punishment.

**Rule.**—When the Principal Clause is future, the subordinate clause is generally not future or future perfect, but merely present or perfect indicative. (*v.* Tense, Ch. XX.)



## UNFULFILLED CONDITIONS.

2. If you had sinned (*peccasses*), you would have suffered punishment.

If you were sinning (*peccares*), you would be suffering punishment (now).

If you were to sin (*pecces*), you would suffer punishment (future or indefinite).

**Rule.**—When the conditional clause implies an unfulfilled condition, and the main clause speaks of what would be, or would have been, both clauses take the **Subjunctive**, Past Perf., if referring to past time.  
Imperf., if referring to present or future time.

**Note.**—In the above examples the wording of the ‘if clause implies a negative.

## MIXED CONDITIONS.

3. It is not so, if it please your worship.

Except the Lord build the house, they labour in vain that build it.

If it were so, it was a grievous fault.

Sometimes you find a subjunctive in the ‘if clause,’ and an indicative in the main or ‘then clause.’ This conveys a distinct non-committal shade of meaning, a certain vagueness, or often polite deference. It does not imply a negative, nor is it quite colourless.

**Equivalents.**

1. Obey me, and you will succeed (coord. Imperative cl.).
2. You will succeed, on condition of obeying my advice.  
You will not succeed without obeying my advice (gerund).
3. My advice being followed, you will succeed (nom. abs.).
4. To see him walk you would think him a soldier (ger. inf.).

## 9. Concessive Clauses.

Though you are rich, you are not happy.

Though He slay me, yet will I trust in Him.

Concessive Clauses take the indicative, but they may take the subjunctive to denote a mere conception of the mind.

### Equivalents.

1. You are rich, yet you are not happy (coor. cl.).
2. However rich you are, you are not happy (adv. cl. of Man.).  
Rich as you may be, you are not happy (adv. cl. of Man.).  
When you ought to be happy from your riches, you are discontented (adv. cl. of Time with the verb 'ought,' only of neglected duty).
3. In spite of being rich, you are not happy (gerund).
4. Riches being yours, you are not happy (nom. abs.).

### ADJECTIVE CLAUSES.

- (a) I am not the man who did that.  
The man who shall do that, will be punished.
- (b) You, who are on our side, ought to help us.  
Wolsey, who served faithfully, was disgraced.  
Ambassadors, who should negotiate, were sent.  
I am not the man who (shall) should do that.

(a) Adjective Clauses take the indicative, but take the subjunctive to denote an indefinite class or conception of the mind.

(b) Adjective Clauses may stand for adverbial clauses, meaning since, although, in order that, and such that. The two last take the subjunctive.

### Equivalents.

1. The man doing that, will be punished (participle).
2. Wolsey, after (in spite of) serving faithfully, etc. (prep. and ger.).
3. I am not the man to do that (ger. inf.).
4. The man whom I believe to have done that was punished (acc. and infinitive).

*Note.*—For Accusative and Infinitive construction, *v.* Uses of Infinitive (Ch. XVIII).

## NOUN CLAUSES.

As to origin and uses, *v.* Ch. X.

It is important to notice that the same verb may introduce different kinds of Noun Clause—*e.g.* tell, persuade, ask, warn—*e.g.*

He warned them that the enemy were at hand (Statement).

„ „ „\* „ they should escape (Command).

**Indirect or Dependent Statements, and Noun Clauses as Subjects (and not in Indirect Speech).**

(a) I think you are wrong (would be wrong).

I doubt „ „ „ ( „ „ „ ).

I am certain (know) you are wrong (would be wrong).

I rejoice that you are succeeding (should succeed).

It follows (etc.) you are wrong (would be wrong).

It is right (wrong) that he is being punished (should be punished).

(b) I hope he is going (will go) (may go).

I fear he is going (may go).

I hope I shall go.

(c) It is necessary (expedient) that he should be punished.

1. Noun Clauses of Statement, or Noun Clauses used merely as Noun Equivalents, take the indicative to denote a fact, but take the subjunctive to denote an implied unfulfilled condition, purpose, or indefinite conception.

2. After a few phrases, chiefly implying that the noun clause is a mere conception, the noun clauses take the subjunctive only.

**Equivalents.**

1. I think him to be wrong (acc. and inf.).

2. I promise to go (bare inf.).

3. It is necessary for me to go (for and an acc. and inf., or else an inf. in apposition to It).

*Note.*—Verbs of hoping, promising, and threatening referring to the future take a bare infinitive as well as a Noun Clause when the subject of both verbs is the same, but when they refer to other times the subordinate verb varies in tense—*e.g.*

I hope I am right.

„ he was in time.

**Indirect or Dependent Desires (Commands and Wishes).**

1. I wished to go.
- I wished him to go.
- I wished he might go.

1. The Verbs to wish, pray, beg, or ask for, usually take a bare infinitive if the subjects of both verbs are the same, and an accusative and infinitive if they are different, but both cases may also take the subjunctive.

2. (a) I purpose to go.
- „ that he should go.
- I intend to go.
- „ that I should go.
- I strove to win.
- „ that I might win.
- (b) I ordered it to be done.
- „ that it should be done.
- I caused a letter to be written.
- „ that a letter should be written.
- „ „ „ was written.
- I intended you to go.
- „ that you should go.

2. (a) The Verbs to purpose, intend, resolve, strive, contrive, take a bare infinitive if the subjects of both verbs are the same, (b) the verbs to command, exhort, persuade, cause, intend, take an accusative and infinitive when the subjects are different, but both cases may also take the subjunctive.

*Notes.*—1. Verbs of causing take the indicative to emphasise a fact.

2. Verbs of precaution and consideration—see, take care, arrange, etc.—usually take the indicative in modern English—*e.g.* See that he does it.

**Equivalents.**

1. A bare infinitive (*v.* above).
2. Accusative and Infinitive (*v.* above).
3. A Gerund or prep. with Gerund.

Verbs of hindering and preventing usually govern a gerund as object, or an object followed by 'from' and a gerund—*e.g.*

I hindered his coming (him from coming).

**Dependent Questions (and Exclamations).**

1. Ask him whether he sings (would sing).  
He guessed how terrible the danger was (might be).  
He asked if that was all (were, or might be all).
2. I asked who believed (would believe) him.  
I asked what we were to (should) do.

1. Dependent or Indirect Questions as to a fact take the indicative, but they may take the subjunctive merely owing to indirect speech, or to denote a mere conception or supposition.

2. Rhetorical and Deliberative Questions in Indirect Speech take the same constructions as for Direct Speech. (v. p. 133).

**Equivalents.**

Accusative and Infinitive (v. Ch. XVIII.).

I do not know what to do.

What to do is a difficult question.

**EXERCISES XXII.**

**A.** *Insert the verbs required in the proper Number or Person.*

1. Neither the soldiers nor the general — efficient. 2. The man as well as the boy — injured by the explosion.
3. A lamp and two boxes of matches — lying on the mantelpiece. 4. A lamp with two boxes of matches — lying on the mantelpiece. 5. Bread and butter — good to eat. 6. Ancient and modern history — deserving of study.
7. The victor as well as the vanquished — to be pitied in a great war. 8. Not only the competitors but also an onlooker — injured. 9. Worry, and not work, injures the mind.
10. Not only you but I — chosen to represent our side of the question. 11. The farmer accompanied by his son — driving into town. 12. The next 20 years — likely to be a period of great change.

**B.** *Correct or justify.*

1. To Eliot, Hampden, and Pym belong the honour of heading the resistance of the nation to Charles's illegal acts.
2. The repeated occurrence of trifling annoyances ruffle the temper more than greater ones do. 3. The difference in

colour, capacity, and race of the inhabitants of South Africa are no insuperable barrier to forming a loyal and united Dominion under the British Crown. 4. There was racing and chasing on Canobie Lea. 5. The brightness of the sunshine together with the pleasant breeze and rippling water create a feeling of calm enjoyment. 6. Neither he nor I is wrong. 7. A large number of prisoners was captured. 8. Neither he nor I am rich. 9. My friend and I am coming to pay you a visit. 10. Neither you nor he is to be envied.

**C.** (1) *Identify the kinds of Sentences or Clauses and state their moods;* (2) *identify equivalents of clauses, and turn them into clauses where possible (beginning at Sentence 19).*

1. I should like to hear your opinion. 2. Never give up trying. 3. Let me try. 4. He shall not escape scot free. 5. Some one may believe his story. 6. Would that all had shown such bravery! 7. O that I were young again! 8. God save the people! 9. Be ever foremost and excel. 10. Would that I had known the truth! 11. What am I to do? 12. Who believes such nonsense? 13. Who would believe such nonsense? 14. Should I do nothing from fear of failure? 15. Is it necessary to retreat? 16. Would it be necessary to retreat? 17. Me deny it? Never. 18. What a treasure is a faithful friend! 19. How glorious Athens was five hundred years before Christ! 20. Would that Hannibal after marching into Italy had conquered the Romans. 21. Having waged war for seventeen years, he was recalled to defend Carthage. 22. Have you not heard that Hannibal hated the Romans until his death? 23. No one will deny, will he, that Hannibal was the greatest general of ancient times. 24. No one would be right in doing so. 25. You will admit, won't you, that Hannibal's task was too great for any man to accomplish. 26. Can one great man overcome a great nation? 27. Success is sometimes inversely proportional to merit. 28. Hannibal's forces won great battles not so much by their numbers, as by their general's skill. 29. In proportion to the danger of the Romans was their joy at defeating Hannibal. 30. The Romans were too eager to destroy Hannibal to allow him to live in safety with King Prusias of Bithynia. 31. Hannibal made many doors in his castle in Bithynia because, as the story goes, he wished to have some means of escape in case of an attempt to seize him. 32. Hannibal always carried poison about with him, as if he were afraid of being captured alive.

33. All the doors being guarded, and seeing his escape cut off, Hannibal did not know what else to do and swallowed the poison. 34. The joy of the Romans at his death was too great for words. 35. Great as the Romans were they were not generous enemies. 36. Instead of sparing a captive general they put him to death without mercy. 37. Without mercy no nation can be loved. 38. One cannot do kindnesses without winning respect. 39. His misfortunes cannot prevent us from admiring Hannibal. 40. Instead of wasting time in vain regrets, let us try to imitate Hannibal by our faithfulness in doing what seems our duty. 41. Where we think him to be wrong, let us avoid his errors, but let us resolve to imitate his virtues of courage and perseverance.

## CHAPTER XXIII.

### PROSODY.

*The portions of the chapter within brackets and printed with shorter lines may be omitted at a first course of reading.*

1. Sweet Auburn ! loveliest village of the plain,  
Where health and plenty cheered the labouring swain.
2. Before the starry threshold of Jove's court  
My mansion is. . .

Prosody is the part of Grammar which deals with the combination of words into Verse.

The fundamental quality of verse is Rhythm.

Rhythm (Greek, *rhythmos*, a flowing) is the regular movement arising from a combination of accent and quantity in the syllables of connected speech.

Accent (') is the laying of voice stress on one syllable in a word as compared with others near it—e.g. happy, unlimited.

*Note.*—In poetry, accents falling on unimportant words like 'of,' 'the,' 'and,' etc., are naturally weaker than those on emphatic

words, which are called **Strong Accents**. If the **Weak Accent** is followed by an emphatic but unaccented syllable, this still further weakens the accent and avoids a monotony of incisiveness.

**Emphasis** is not **Accent**. It is a variable voice stress laid on a word or words in a sentence to give their meaning more than ordinary importance.

**Quantity** or length (—, long, ∪, short) is the time taken to pronounce a syllable in relation to others near it—*e.g.* neēd | ŷ̃ ; long | short syllables.

[*Note.*—There is a great deal of confusion regarding the terms **Accent** and **Quantity**. The quantity of syllables varies in connected speech. It depends not on vowel length only—which alone is marked in dictionaries—but on accent, vowels, and consonants—*e.g.*

- (1) O'ér the four | rívers | thé first | róses | bléw. The first unaccented 'the' is shorter than the second accented 'the.'
- (2) 'Fall' is said to have a long vowel, and 'bad' a short one, but in 'a tall man,' 'a bad man,' they are the same length. Similarly 'we' and 'you' are sometimes long and sometimes short.
- (3) N is short in 'since,' but long in 'sins.'
- (4) In the phrases 'a long dress, a longer dress,' the time between long and dress is the same in pronunciation, therefore 'long' must have different lengths to admit the extra syllable, and we see that within certain limits the number of unaccented syllables does not affect the length of a phrase or verse.
- (5) 'Shouldst' is a weightier word to pronounce than 'shut,' and might naturally be said to be longer, but in 'if thou shouldst mark' and 'a shut window,' 'shut' is the longer word.
- (6) Accent differs from quantity, and the accented syllable is not necessarily the longest—*e.g.* shépherd, hóp | ping.
- (7) Accent is not pitch, or elevation of tone caused by the number of vibrations of the vocal chords. Thus in 'a proud man,' proud naturally has the higher pitch, but 'man' has the accent. ]

**Verse.** Móther | whére is that | rádiant | shóre ?

**Prose.** Mány in | déed, || de | liberately | rúin their | ówn |  
health and in | cúr the | cértainty of an | éarly | grave || or  
an | óld | áge of | súffering.



**Verse** (Latin, *versus*, a turning) is a form of composition which is limited as regards the number and permissible variations of the accents and syllables in a phrase.

**Prose** (Latin, *prorsa (oratio)*, straightforward speech) is a form of composition which is not limited as regards the number and permissible variations of the accents and syllables in a phrase.

English prose, however, as well as verse, is rhythmical (*v.* Example above). The underlying rhythm is not so perceptible, but it should be felt, unless in expressions of passionate feeling, when it is hopelessly broken by exclamations, pauses, etc.

**Law of Equal Periodicity.**—The fundamental rule of rhythm in verse is that accented syllables generally recur at equal intervals of time.

**A Foot, or Measure**, is an accented syllable with the unaccented syllables, if any, which follow it. The measurement of a foot is always from accent to accent.

**A Verse, or Line**, is a combination of rhythmical feet felt to make one whole.

This feeling arises not merely from a pause at the end of the line, which is usual but not necessary, but also from a gradual rise in the strength of the accents as you reach the end.

*Note.*—Verse is also often used in the sense of stanza.

**Caesura** (Latin, *caedo*, I cut) is a Break or Pause within a line. Most lines of five or more feet have a pause within the line as well as at the end.

**Scansion** is the division of a line into its metrical feet, and the representation of their rhythmical movement.

*Note.*—Ordinary scansion hitherto has done little more than count the accents and syllables in a line, and give a few names to the feet, which rarely represent the true rhythmical movement of the syllables composing them. In proper scansion Accent, Quantity, and Time should be represented.

### Notation.

Classical Metrists, from whom modern systems of scansion are derived, were handicapped by having no true conception of the function of accent in verse. Hence it is often said that classical metres depend on quantity only, and modern metres on accent only. Both statements are only partially true, but it is true that classical notation took account of quantity only. Their unit syllable was the short (◡) syllable (equivalent to a quaver, ♩), and long syllables were marked (—), the rule being that one long syllable was equal to two short syllables. They did not make each foot begin with an accented syllable, and thus they doubled the number of necessary feet. In English 'a' usually denotes an accented syllable and 'x' an unaccented one.

**Monosyllabic Feet.**—These they called **Half Feet** (*e.g.* in the Pentameter). In English they are chiefly found as irregularities at the beginning of lines of two or three-syllabled feet, or as intrusive feet for special effects in a line—*e.g.*

| Bréak, | bréak, | bréak  
On the | stónes of thy | shóre, O | séa.

<b>Dissyllabic Feet</b> — <i>e.g.</i> hún-ter,	<b>Trochee</b> , — ◡, or ax.
awáy,	<b>Iambus</b> , ◡ —, or xa.
amen,	<b>Spondee</b> , — —, or aa.

<b>Trisyllabic Feet</b> — <i>e.g.</i> má-gnify,	<b>Dactyl</b> , — ◡ ◡, axx.
reprimánd,	<b>Anapaest</b> , ◡ ◡ —, xxa.
inherit,	<b>Amphibrach</b> , ◡ — ◡, xax.
mariner,	<b>Tribrach</b> , ◡ ◡ ◡, xxx.

[Four and Five-syllabled feet were also used by the ancients—*e.g.* Ionics—resembling in rhythm phrases like 'sáid thě dōctōr,' etc., but though English feet may have as many syllables they are quite different in time. Thus the classical Spondee, Dactyl, Anapaest and Amphibrach, all are equal in length to four short syllables, but in English they are pronounced in the time of three short syllables.

The symbols are also quite inadequate to represent all the varieties of dissyllabic feet in English.

To represent the rhythm of a line, as it is intelligently read, something much more is needed.

Song is a close parallel to speech, and a notation based on that of music can represent what is required.]

**Accent.** As an accent always begins the bar in music, so the foot in verse should begin with an accented syllable. The upright line marking the beginning of a foot in a line therefore shows the accented syllable, which is on its right. Only thus can you show exact equivalences in feet of varied lines—*e.g.*

A mind that might be changed



but,

A mind not to be changed,



and not



### Quantity of Syllables.—

Syllables have various lengths.

**The Quaver** ( $\frac{1}{8}$  of a semi-breve, or full note), ♪, ♩, the short syllable.

**The Crotchet** ( $\frac{1}{4}$  of a semi-breve, or full note), ♪, —, the long syllable.

**The Semiquaver** ( $\frac{1}{16}$  of a semi-breve, or full note), ♪, ♪.

**Dotted Quaver**, ♪, ♪,  $\frac{3}{8}$  note (the dot adds 50 per cent. to the length of a note).

**Dotted Crotchet**, ♪, ♪,  $\frac{3}{4}$  note.

Rests and Pauses are used to mark silences.

**A Rest** marks a silence included in the bar or foot, during which the beating of time is not suspended. They are:

The Crotchet Rest,  $\text{r}$ .

„ Quaver „  $\text{q}$ .

„ Semiquaver „  $\text{s}$ .

Very slight **Pauses** such as occur in phrasing may be represented by  $||$ , without shortening the previous note.

**Extra-metrical Pauses**, in the body of a line, during which the beating of time is suspended, are denoted by  $\circ$ .

[**Time** (or the interval between two accents).

The distribution of syllables between the accents in a line gives very different characters to the rhythm. In English far the largest amount of verse is written on the principle that the interval between the accents is exactly three times the length of one syllable taken as unit. This is what the musicians call **Triple Time**, which contains three quavers ( $\text{q}$ ) to a bar, or in prosody three short syllables to a foot. There is also an element of **Common Time** (Duple and Quadruple) containing two or four quavers to the bar (two or four short syllables to a foot), which permits a foot to be divided into two portions of equal length.




The chief importance of **Common Time** in English Verse is where its feet (*e.g.* the spondee) intrude into Triple Time Verse and vary the rhythm. In such cases they usually accommodate their Time to that of the surrounding feet, or lines, but keep their own more equal rhythm. Sometimes they keep their own time also, and vary the line still more.





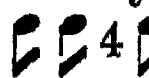

**Quantities of Metrical Feet** (first syllable always accented).

**A. Triple Time** ( $\frac{3}{8}$ ).

Monosyllabic Feet— $\text{q}$ ,  $\text{q}$ ,  $\text{q}$ .


Dissyllabic Feet— $\text{q}$   $\text{q}$  (trochee),  $\text{q}$   $\text{q}$ ,  $\text{q}$   $\text{q}$   $\text{q}$ ;  $\text{q}$   $2$   $\text{q}$  (cyclic spondee).

[ Trisyllabic Feet— (tribrach), ,  
 (cyclic dactyl).


Quadrissyllabic—, , , ,  
 4 , etc.




### B. Common or March Time ( $\frac{2}{8}$ and $\frac{4}{8}$ ).



Duple Time ( $\frac{2}{8}$ )—Monosyllabic Feet—.

Dissyllabic „ — (rare).


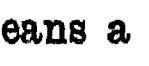

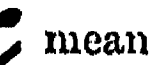
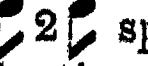

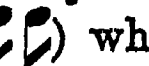


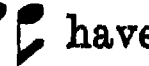
Quadruple Time ( $\frac{2}{4}$ )—Monosyllabic Feet—.

Dissyllabic „ — (the real spondee).

Trisyllabic Feet— (real dactyl),  
, , etc.

Quadrissyllabic—, ,  
 etc.]

According to this system of scansion, the names **Trochee**, **Spondee**, **Dactyl**, and **Tribrach** may still be used as names of single varieties of dissyllabic and trisyllabic feet, but **Iambus**, **Anapaest**, and **Amphibrach** disappear. As we see further on, the adjectives **Iambic** and **Anapaestic** are still useful to describe lines or verses.

[*Note.*—In Triple Time  2  means a foot of two quavers in the time of three,  4  means four quavers in time of three, and they show a slackening and quickening respectively of the pronunciation. All good verse has a considerable number of the  spondees above.  $\frac{2}{3}$   means that the foot keeps duple time as well as rhythm in Triple Time verse,  $\frac{2}{3}$  being inserted again ( $\frac{2}{3}$  ) when Triple Time is resumed. In Common Time  3  and  $\frac{2}{3}$   have similar meaning for Triple Time feet, and  $\frac{2}{3}$  or  $\frac{2}{4}$  is inserted when Duple or Quadruple Time is resumed. Quadruple Time may be regarded as Duple, as there is always a weaker accent in the middle of the foot, but it is treated as distinct by musicians. Apart from songs, Common Time in verse is used chiefly for comic effects, as in the *Mikado* and elsewhere, and is chiefly a modern production.]

**Examples of Scansion.** The following examples show how closely this notation can represent the whole rhythmical movement of intelligently spoken verse.

**I. Triple Time.**

1. The pláyful children júst let loóse from schóol.



2. The évil thát men dó líves after them.



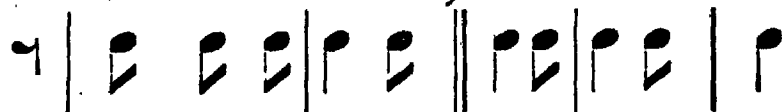
3. Friénds, Rómans, cóuntrymen, lénd me your eárs.



4. Háil, Hóly Líght! O'ffspring of Héaven first bórn!



O'f the Etérnal; có etérnal Beám.

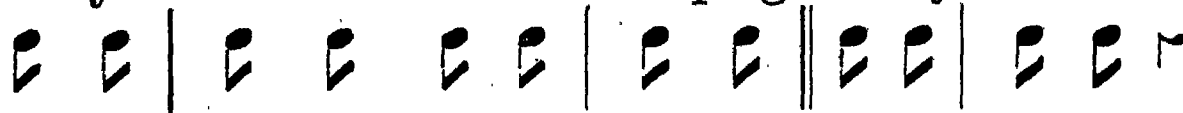


**[ II. Common Time.**

6. Will you wálk intó my párlour? sáid the spíder tó the f'ly.



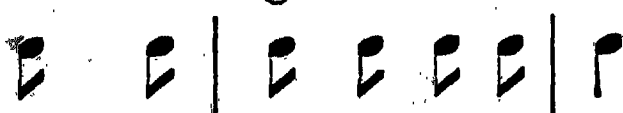
7. Do you hear the children weeping, O my brothers?



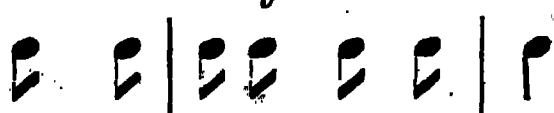
8. A'll, áll are góne, the óld famíliar fáces.



9. While the sign of báttle fléw



O'n the lófty British líne.



## III. Intrusive Feet unadapted in Time.

10. I chanced to see at break of day



The só-li-táry child.



11 The quality of mercy is not strained.



12. Rocks, caves, lakes, fens, bogs, dens and shades of death.



*Notes.*—1. Lines containing only one kind of foot are called 'pure,' those containing various feet are called 'mixed.'

2. As scansion is a matter of a trained ear for rhythm, and rhythm again varies largely with the meaning attached by each person to a verse, different persons may scan verses differently, though generally one way can be proved to be best. The method of procedure in scansion should be :

- (1) Settle the accented syllables.
- (2) Ask whether the rhythm is Triple or Common, and if Common whether Duple or Quadruple.
- (3) Ask whether it is mainly dissyllabic, trisyllabic or mixed.

## EXERCISE XXIII.

A. *Examine the specimen scansions given in Ch. XXIII., and state*

1. (1) *Which line has the purest rhythm.*
- (2) *Name any Spondaic feet in these lines. What does their notation mean?*
- (3) *Name three different kinds of dactyls in these lines.*
- (4) *Where do the Caesuras come in each line?*
- (5) *How many different kinds of Pauses are indicated in these lines? What is the meaning of || and ^?*
- (6) *Mention any extra-metrical monosyllabic foot.*

[II. *Point out the Weak accents and Caesuras of the lines in Common Time.*

III. (7) *Describe accurately the changes in Time in the various lines or phrases with unadapted intrusive feet under III.*

(8) *Mention any adapted intrusive feet in III. and I.*

(9) *Classify the accents in I., II., as Weak or Strong.]*

B. *Scan the following, marking Caesuras where they occur.*

Triple Time.

1. A barking sound the shepherd hears,  
A cry as of a dog or fox.
2. Hateful is the dark-blue sky  
Vaulted o'er the dark-blue sea.
3. Not a drum was heard, not a funeral note.
4. You should have heard the Hamelin people  
Ringing the bells till they rocked the steeple.
5. No thought was there of dastard flight,  
Groom fought like noble, squire like knight,  
As fearlessly and well.
6. Oh, to be in England,  
Now that April's there!
7. Row, brothers, row, the stream runs fast,  
The rapids are near, and the daylight's past.
8. Here are cool mosses deep,  
And through the moss the ivies creep.
9. For I dipped into the future, far as human eyes could  
see,  
Saw the vision of the world, and all the wonder that  
would be.
10. And the wrathful thunder of God pealed over us all the  
day,  
For the one half slew the other, and after we sailed  
away.
11. Their heads all stooping low, their points all of a row,  
Like a whirlwind on the trees, like a deluge on the  
dykes,  
Our cuirassiers have burst on the ranks of the accurst,  
And at a shock have shattered, the forest of his pikes.
12. Sound the loud timbrel o'er Egypt's dark sea.
13. All in the valley of death  
Rode the six hundred.



14. She'll find my garden tools upon the granary floor :  
Let her take 'em : they are hers : I shall never garden  
more.
15. Merrily swim we, the moon shines bright,  
Downward we drift through the shadow and light.
16. He is gone on the mountain,  
He is lost to the forest.  
Like a summer-dried fountain  
When our need was the sorest.
17. Now let us sing long live the king,  
And Gilpin, long live he ;  
And when he next doth ride abroad,  
May I be there to see !
18. The rain and the night together  
Came down, and the wind came after,  
Bending the props of the pine tree roof,  
And snapping many a rafter.
19. What's Hecuba to him, or he to Hecuba ?
20. Before the starry threshold of Jove's court.
21. 'Tis sure the hardest science to forget.
22. A hero perish, or a sparrow fall.
23. To vice industrious, but to nobler deeds  
Timorous and slothful, yet he pleased the ear.
24. Delighted with my bauble coach, and wrapped  
In scarlet mantle warm, and velvet-capped.
25. Of man's first disobedience and the fruit  
Of that forbidden tree, whose mortal taste  
Brought death into the world and all our woe . . .  
Sing, heavenly muse.
26. Irrecoverably dark, total eclipse.
27. When Ajax strives some rock's vast weight to throw,  
The line too labours, and the words move slow.

**[C.]** *Scan the following in Common Time :*

1. When she was good she was very, very good,  
But when she was bad, she was horrid.
2. Like leviathans afloat  
Lay their bulwarks on the brine.
3. Cheer, boys, cheer, no more of idle sorrow.
4. Dear, tired playmate, dreaming in the shade.
5. Awaiting the sensation of a short, sharp shock  
From a cheap and chippy chopper on a big, black  
block.

- 6 Loud sang the souls of the jolly, jolly mariners.
7. His energetic fist should be ready to resist  
A dictatorial word.
8. Come unto these yellow sands  
And then take hands.
9. Now the sunset breezes shiver,  
And she's fading down the river,  
But in England's song for ever  
She's the Fighting Téméraire.
10. It was evening at St. Helen's, in the great and gallant  
time.
11. It is wrong to put temptation in the path of any  
nation.]

## CHAPTER XXIV.

### PROSODY (*Cont.*).

**Beginnings and Endings of Lines.**—When the first syllable of a line is accented it is called a **Strong Beginning**, when unaccented it is called a **Weak Beginning** or **anacrusis** (*i.e.* up beat). Similarly accented endings are called **Strong Endings**, and unaccented called **Weak**. In dissyllabic lines the weak beginning is usually of one syllable, and in trisyllabic lines it is usually of two syllables. When only one weak syllable begins a trisyllabic line it has been called an **Amphibrachic** line, but is best regarded as a variety of **Anapaestic** line.

**Catalectic** (stopping, or incomplete) **lines**.—Usually lines with weak beginnings have strong endings, the rest of the foot being completed by the weak beginnings of the next line. When only one line is given to scan, the question does not arise, but, in lines with a **Weak Beginning**, a **Strong Ending** is assumed to be complete, and, in lines with a **Strong Beginning**, a **Strong Ending** is assumed to be **Catalectic** or **Incomplete**. A **Weak Beginning** and **Weak Ending** is similarly **hyper-metrical** (*v.* below, p. 158). **Trochaic** and **Dactylic** lines are

usually catalectic owing to the difficulty of finding double and triple rhymes in English—*e.g.*

Life is bút an éempty dréam

And the soul, etc.

Though the old classical names of feet are comparatively useless to denote the rhythmical movement of the syllables in a foot, yet they have a real use to describe the Strong or Weak Beginnings which give very different effects to lines otherwise very similar. These lines may be defined as follows.

**Iambic lines** are lines of usually dissyllabic feet with Weak, or unaccented, beginnings.

**Trochaic lines** are lines of usually dissyllabic feet with Strong, or accented, beginnings.

**Anapaestic lines** are lines of usually trisyllabic feet with Weak, or unaccented, beginnings.

**Dactylic lines** are lines of usually trisyllabic feet with Strong, or accented, beginnings.

The Iambic line is far the commonest English verse, as it is nearest the rhythm of prose, and so best adapted for narrative, for dialogue, and for quieter subjects. The trochaic line has a livelier, more staccato effect. Trisyllabic lines are chiefly used for lighter subjects, the Anapaestic suiting marching songs, but dactylic and amphibrachic lines are also used to express pathos.

Coleridge's illustrative lines are well known:

Trochee trips from long to short,

From long to long in solemn sort

Slow Spondee stalks, strong foot, yet ill able

Ever to come up with Dactyl trisyllable.

Iambics march from short to long,

With a leap and a bound the swift Anapaests throng;

One syllable long with one short at each side,

Amphibrachys hastes with a stately stride.

## METRES.

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**Metre** (Gk. *metron*, a measure) is the number of feet in a line. Lines contain a varying number of feet, and are named accordingly:

**Monometer** (1 foot):      As ye|sweép,  
                                  Through the|déep.  
Anapaestic Monometer.

**Dimeter** (2 feet): Táke her up|ten'derly.  
Dactylic Dimeter.

**Trimeter** (3 feet): I am|mónarch of|áll I sur|véy,  
                                  My|ríght there is|nóne to dis|púte.  
Anapaestic Trimeter.

**Tetrameter** (4 feet): Ó Cale|dónia|stérn and|wíld,  
                                  Meet|núrse for|á po|étic|chíld!  
Iambic Tetrameter.

*Note.*—Iambic Tetrameter (Dissyllabic Tetrameter with Weak Beginning), or Iambic Octosyllabics, is often called the Romantic Measure, as it was employed by the early writers of romances, and then by Scott and Byron for their romantic tales in verse.

**Pentameter** (5 feet):  
                  The|cúrfew|tólls the|kn'ell of|pártíng|dáy.

*Note.*—Iambic Pentameter (Dissyllabic Pentameter with Weak Beginning) is the most important verse in English poetry. As a rhyming couplet it was introduced by the Normans from France, and used by Chaucer in narrative poetry. From this early use in tales of heroes it is called the Heroic Measure, and the Heroic Couplet. In the 16th century the Earl of Surrey introduced the unrhymed form called Blank Verse.

**Hexameter** (6 feet):  
          A|néedless|Álex|ándrine|énds the|sóng,  
          Ánd, like a|wóunded|snáke|drágs its|slów length|alóng.

*Note.*—Iambic Hexameter (or Alexandrine) is the national French verse, and gets its name from its use in mediaeval Romances about Alexander. It forms the 9th line of the Spenserian stanza, and occasionally occurs among pentameters—*e.g.*

Who chóoseth mé shall gáin what mány mén desíre.  
*Merchant of Venice.*

**Heptameter (7 feet) :**

John Gílpín wás a cítizén of crédit ánd renówn,  
A tráinband cáptain éke wás hé of fámos Lóndon tówn.

*Note.*—Iambic Heptameter (Dissyllabic Heptameter with Weak Beginning) is also called **Ballad, Service, or Common Metre**, and is usually written as a quatrain, 1st and 3rd lines, iambic tetrameters, 2nd and 4th lines, iambic trimeters rhyming.

**Octometer (8 feet) :**

Yét I dóubt not thróugh the áges||óne incréasing púrpose rúns,  
Ánd the thóughts of mén are widened||with the prócess of  
the sún.

*Note.*—Most verses longer than five feet can be divided into shorter verses of three or four feet. They require rhyme to prevent too great monotony, and are in dissyllabic feet to avoid excessive length.

**[Hypermetrical Lines**

13. I dare avouch it, Sir. *What, fifty followers!*

♩ | ♩ ♩ | ♩ ♩ | ♩ ♩ | ♩ ♩ | ♩ ♩ | ♩ ♩ | ♩ ♩

14. Be soon collected; *and* all things thought upon.

♩ | ♩ ♩ | ♩ ♩ | ♩ ♩ | ♩ ♩ | ♩ ♩ | ♩ ♩ | ♩ ♩

15. The queen, my lord, is dead. *She should have died*

♩ | ♩ ♩ | ♩ ♩ | ♩ ♩ | ♩ ♩ | ♩ ♩ | ♩ ♩ | ♩ ♩

hereafter.

♩ | ♩ ♩

**Hypermetrical** syllables or feet may occur at the beginning or end of lines or before or after a medial pause. Shakespeare in his later plays was very fond of this method of varying the rhythm and approximating to the conversational rhythm of prose. In the middle of a foot divided by a pause, the part before the pause and the unaccented part leading up to the next foot may be either equal to or greater than one complete foot without destroying the rhythmical effect. Interjections and Proper Names are sometimes hypermetrical (*v.* Ch. XXIII., Ex. 4).

[ **Omissions.**—After a pause or interruption in a line an unaccented syllable, or an accent, or a whole foot may be omitted.

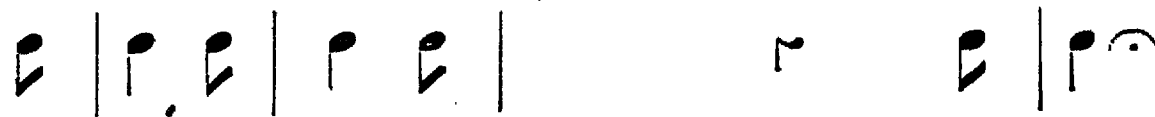
16. W'ho comes hère? The wórtby tháne of Róss.



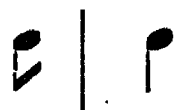
17. Thén the whíning schóolboy with his sát(chel).



18. And fálls on th' óther. (*Enter Lady M.*) How nów!



what news?

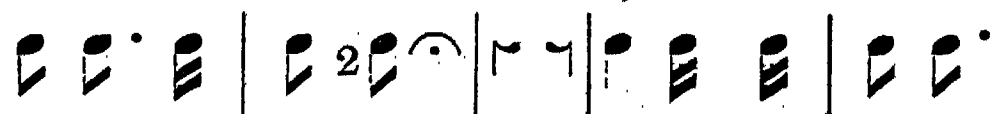


19. He's tá'en. And hárk! they shóut for jój.



**Enjambment or Running On of Lines.**—Usually there is a pause of sense and sound at the end of a line, but to avoid monotony the sense and sound may be allowed to ‘run on,’ or ‘enjamb,’ into the next line. Lines where a pause is made in sense and sound at the end of the line are called ‘end stopped.’

20. Dashes the fire out.      O, I have suffered



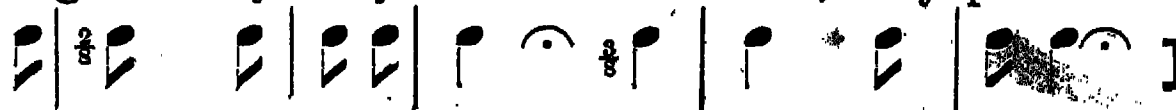
With those that I saw suffer! A brave vessel



Dashed all to pieces. O, the cry did knock



Against my very heart ! Poor souls, they perished.



## EXERCISE XXIV.

[A. *Examine the specimens of scansion in Ch. XXIV., and tell for each*

- (1) The number of feet in a line by counting the accents.
- (2) Whether the Time is Triple or Common, and if Common whether Duple or Quadruple.
- (3) Whether the rhythm is dissyllabic or mixed.
- (4) Whether it has a Weak or Strong Beginning, and of how many syllables.
- (5) Whether it has a Weak or Strong Ending.
- (6) Whether it is complete, or if catalectic or hypermetrical, giving the irregular syllables.
- (7) Whether it is run on, or end stopped.
- (8) Whether there are any omissions.

*Note.*—(1), (4), (5), and (6) contain what is usually called the formula of the verse.

**Model.**—No. 20 (line 1). The line contains 4 feet; is in Triple Time; the number of syllables in the feet is 'mixed'; it has a Strong Beginning and Weak Ending; it is complete or acatalectic, and is run on; a whole foot is omitted (to show agitation).

The formula is—A Mixed Tetrameter with Strong Beginning in Triple Time, acatalectic; or (in ordinary Notation) 4ax, or Trochaic Tetrameter, acatalectic.

*Note.*—In symbolic Notation catalectic is denoted by —, and hypermetrical by + at the end of the expression. At the beginning of the expression + denotes a Weak Beginning.

**B.** *Scan the following hypermetrical lines, and indicate their formulas by alphabetic notation.*

1. But how of Cawdor? The Thane of Cawdor lives.
2. In measureless content. Being unprepared
3. She should in ground unsanctified have lodged  
Till the last trumpet; for charitable prayers  
Shards, flints and pebbles should be thrown on her.
4. Whether 'tis nobler in the mind to suffer  
The slings and arrows of outrageous fortune.

5. 'Tis sweet and commendable in your nature, Hamlet.
6. And shall I couple hell? O fie! Hold, hold my heart.
7. Tomorrow, and tomorrow, and tomorrow.
8. My thought whose murder yet is but fantastical.
9. Put on their instruments. Receive what cheer you may.
10. Took it too eagerly: his soldiers fell to spoil.
11. That never may ill office or fell jealousy.
12. My Lord of Westmoreland and uncle Exeter].

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### RHYME (OR RIME).

---

1. O, Caledonia, stern and wild,  
Meet nurse for a poetic child!
2. Straight mine eye hath caught new pleasures  
Whilst the landscape round it measures.
3. he  
Perceived it was the Pyrrhic dance so martial,  
To which the Levantines are very partial.

**Rhyme** (also spelt Rime, A.S. *rim*, number) is the repetition of the same sound at the end of verses.

Rhymes are (1) Single, Strong, or Masculine when the rhyme is in the last syllable of a verse.

(2) Double, Weak, or Feminine when it is in the second last syllable, the last syllable being identical.

(3) Triple (chiefly for comic effect) when the third last syllable rhymes, the two last syllables being identical.

**Perfect Rhymes** must fulfil three conditions:

(1) The vowel sound and any consonant after it must be the same—*e.g.* love, dove, slow, go.

(2) The consonants before the vowel sound must be different—*e.g.* (words above).

(3) The rhyming syllables must have the same accent—*e.g.* puffing, bluffing.



*Notes.*—1. English is poor in rhymes, and Imperfect Rhymes are occasionally used, even by the best writers—*e.g.*

In youth I wrote because my mind was full,  
And now because I feel it growing dull.

[2. Sometimes rhymes are internal to the verse, and the line is then called a 'leonine' verse—*e.g.* Shelley's *Cloud*.

3. **Assonance** is the repetition of like vowel sounds alone at the end of a verse, and is very rare in English—*e.g.* such pairs as, care, take; sleep, feel. It is common in Spanish poetry.]

## ALLITERATION.

1. Apt alliteration's artful aid.
2. Wilful Waste makes woeful want.
3. A bookful blockhead ignorantly read,  
With loads of learned lumber in his head.

**Alliteration** is the repetition of the same letter at the beginning of several words.

*Note 1.*—To distinguish it from rhyme, it has been called Head Rhyme, and the latter End Rhyme. It was displaced by Rhyme from being the chief ornament of English verse after the Norman Conquest, but has always remained an important element in securing beauty of sound. It may occur at the beginning, or middle of words, and be further disguised by the use of consonants merely of the same class—*e.g.* b and p, t and d, m and n, etc. Several alliterations may go on together—*e.g.*

1. Floats as they pass, fanned with unnumbered plumes.
2. Sonorous metal blowing martial sounds.
3. By dimpled brook and fountain brim  
The wood nymphs decked with daisies trim.

[*Note 2.*—Early English poetry was alliterative. The O.E. Alliterative Time was a long line with a Break in the middle. It contained 4 accents, and any number of unaccented syllables. Each half line had two accents, and the two in the first half line were alliterated with one of the accents in the second half. If the accented syllables began with a vowel, any vowel could correspond with any other—*e.g.*

Ac on a Máy mórning· on Málvern hills,  
Me bifél a férlie· of fáerie me thóught.  
I was wéary forwándred· and wént me to rést  
Under a bróad bánk· by a búrn's side.]

## VERSE PARAGRAPHS, AND COMBINATIONS OF RHYMING LINES.

Verse lines are united together in many ways into larger units so as to secure varied cadence and cumulative effects of sound, and suitability for various purposes. The following are some of the chief forms of verse in English poetry :

[Heroic Verse has two varieties, Narrative Heroic and Epigrammatic Heroic.

**Narrative Heroic** desires to prolong a sense of unity or continuity beyond the couplet, and therefore varies the verse as much as possible by varied pauses, enjambment, and unemphatic accents. It also weakens the separating effects of rhyme by choosing monosyllables or trisyllables as rhyming words, by putting long unaccented syllables before monosyllabic rhymes, and the occasional use of triplet rhymes and lines of six feet (Alexandrines) —e.g. Examine.

1. A | daring | pilot | in ex | tremi | ty,  
Pleased with the | danger || when the | waves went |  
high.
2. Their fury falls : he skims the liquid plains  
High on his chariot, and with loosened reins  
Ma | jestic | moves a | long, and | awful | péace  
main | táins.

**Epigrammatic Heroic**, perfected by Pope, is more regular and balanced in structure. Every couplet has a decided point or stab, and it therefore aims at decided rhymes, similar medial pauses, if any, in a couplet, end-stopped lines, and dissyllabic endings —e.g.

All | zeal for | a re | form that | gives of | fence  
To | peace and | chari | ty || is | mere pre | tence.

This form is used by Pope also in the *Iliad* and *Odyssey*, but is too monotonous for narrative, for which Chaucer's and Dryden's verse is better suited.]

**Blank Verse** is the verse best suited to dramatic dialogue, as it is long enough not to break the sense too often by the pause at the end of the line, and short enough not to be tedious without rhyme, while its rhythm most resembles ordinary talk. It is also capable of the grandest effects, and is the verse of Epic Poetry. It is the commonest English verse, and seems easiest to write, but is really the most difficult to write well.

Its excellence, and also that of Heroic Verse, depends chiefly on the use of the medial pause (including rests) or **Caesura**. This pause and the other means of varying the cadence, enable single lines or couplets to be built up into **Verse Paragraphs**, giving all the musical effects of stanzas, without the restraints of rhyme.

[The following table shows the use of the Caesura, and gives some idea of its effect on the rhythm and

No.	86	94	104	60	62	18	32	34
Author.	S. (early).	S. (late).	M.	D.	P.	Th.	G.	C.
Line 1	...	$\frac{1}{2}$ , 1	...	—	{ ...	$1\frac{1}{2}$	{ $1\frac{1}{2}$	{ $1\frac{1}{2}$
„ 2	—	—	—	{ 2	{ 2	$1\frac{1}{2}$	{ $\frac{1}{2}$	{ $1\frac{1}{2}$
„ 3	—	2, $3\frac{1}{2}$	$1\frac{1}{2}$	{ $\frac{1}{2}$	{ 2	1	{ $\frac{1}{2}$	{ 3
„ 4	—	2	3	{ 2	{ $1\frac{1}{2}$ , $2\frac{1}{2}$	—	{ —	{ —
„ 5	—	$1\frac{1}{2}$	3	{ $2\frac{1}{2}$	{ $1\frac{1}{2}$	$2\frac{1}{2}$	{ $1\frac{1}{2}$	{ $3\frac{1}{2}$
„ 6	$1\frac{1}{2}$	$\frac{1}{2}$ , 2	$1\frac{1}{2}$ , $3\frac{1}{2}$	{ —	{ $\frac{1}{2}$ , $1\frac{1}{2}$	$2\frac{1}{2}$	{ $1\frac{1}{2}$	{ $2\frac{1}{2}$
„ 7	$2\frac{1}{2}$	3	3	{ 1, 2, 3	{ 2	1	{ $1\frac{1}{2}$	{ —
„ 8	$2\frac{1}{2}$	3	$3\frac{1}{2}$	{ 2	{ —	$\frac{1}{2}$ , 2	{ $1\frac{1}{2}$	{ —
„ 9	—	2	$2\frac{1}{2}$	{ $\frac{1}{2}$ , 3	{ 2	—	{ $2\frac{1}{2}$	{ 2
„ 10	2	2	2	{ $2\frac{1}{2}$	{ 2	$2\frac{1}{2}$	{ —	{ —
„ 11	$2\frac{1}{2}$	2	2, $3\frac{1}{2}$	{ —	{ $1\frac{1}{2}$	$1\frac{1}{2}$	{ $1\frac{1}{2}$	{ $2\frac{1}{2}$
„ 12	2	$2\frac{1}{2}$ , $3\frac{1}{2}$	3	{ $1\frac{1}{2}$	{ $1\frac{1}{2}$	3	{ 3	{ $2\frac{1}{2}$
„ 13	—	3	$2\frac{1}{2}$	{ 3	{ $1\frac{1}{2}$	—		
„ 14	—	$\frac{1}{2}$ , 2, $2\frac{1}{2}$ , $3\frac{1}{2}$	$3\frac{1}{2}$	{ $1\frac{1}{2}$	{ $1\frac{1}{2}$			
„ 15	2	3, 4	$1\frac{1}{2}$	{ $1\frac{1}{2}$	{ $1\frac{1}{2}$			
„ 16		$2\frac{1}{2}$			{ 2			
„ 17		$1\frac{1}{2}$			{ $1\frac{1}{2}$			
„ 18		—			{ $1\frac{1}{2}$			

power of the verse in some representative extracts from the Paraphrasing Exercises in this series.

*Note.*—Each foot begins with the accented syllable, and to avoid complexity in counting syllables, and as the usual foot is dissyllabic, an integer denotes a pause at the end of a complete foot, while  $\frac{1}{2}$  denotes a pause before or in the first foot, or anywhere within other feet. S.=Shakespeare, M.=Milton, D.=Dryden, P.=Pope, Th.=Thomson, G.=Goldsmith, C.=Cowper. Rhyming couplets are shown by brackets.

Such a table shows well the mastery of varied cadence of Shakespeare and Milton, and Shakespeare's growing power. Dryden also is very varied in his effects, while Pope's couplets are wonderfully alike, but such smoothness becomes monotonous. It is easy to see the favourite Caesura of Pope and Goldsmith.]

A **Stanza** (or **Verse**) is a number of lines combined into a regularly recurring system.

A **Couplet** (or **Distich**) is two consecutive lines of rhyming verse (v. Exx. under Rhyme).

A **Triplet** (or **Tercet**) is three consecutive lines of rhyming verse.

O for one hour of Wallace wight,  
Or well-skilled Bruce to rule the fight,  
And cry, "St. Andrew and our right!"

A **Quatrain** is a stanza of four consecutive lines which may rhyme in various ways.

Well-known quatrains are:

(1) **Ballad, Common, or Service Metre.** v. Heptameter (p. 158) or the Metrical Version of the Psalms, etc. In it 1st and 3rd lines are Iambic Tetrameter, 2nd and 4th Iambic Trimeter, rhyming.

(2) **Elegiac Stanza**, a quatrain of Iambic Pentameters 1st and 3rd lines rhyming, and also 2nd and 4th (e.g. Gray's *Elegy*).

(3) **Tennysonian Stanza**, a quatrain of Iambic Tetrameters, 1st and 4th lines and also 2nd and 3rd rhyming—*e.g.*

I held it truth, with him who sings  
 To one clear harp in divers tones,  
 That men may rise on stepping stones  
 Of their dead selves to higher things.

These may be graphically represented thus:

1.	2.	3.
+ 4 ax - or 4 xa	+ 5 ax -	+ 4 ax -
+ 3 ax - 3 xa	+ 5 ax -	+ 4 ax -
+ 4 ax - 4 xa	+ 5 ax -	+ 4 ax -
+ 3 ax - 3 xa, etc.	+ 5 ax -	+ 4 ax -

A **Sextain** is a stanza of six lines.

The **Scottish Stanza** is well known as the favourite stanza of Burns. The 1st, 2nd, 3rd, and 5th lines are Iambic Tetrameters rhyming, the 4th and 6th are Iambic Dimeters rhyming—*e.g.*

Wee, modest, crimson-tipped flower,	<i>i.e.</i>	+ 4 ax -
Thou's met me in an evil hour;		+ 4 ax -
For I maun crush amang the stour		+ 4 ax -
Thy slender stem;		+ 2 ax -
To spare thee now is past my power,		+ 4 ax -
Thou bonnie gem!		+ 2 ax -

[An **Octave**, or **Ottava Rima**, is eight Iambic Pentameters with three rhymes, two alternating in the first six lines, and the third making a final couplet.

John Keats, who was killed off by one critique	a
Just as he really promised something great,	b
If not intelligible, without Greek	a
Contrived to talk about the Gods of late,	b
Much as they might have been supposed to speak.	a
Poor fellow! his was an untoward fate.	b
'Tis strange the mind, that very fiery particle,	c
Should let itself be snuffed out by an article.	c

The rhyme may be shown by letters as above. If the 'a' of the fifth line is struck out, we get the seven-lined Iambic Pentameter stanza invented by Chaucer, and hence called the **Chaucerian Stanza** or **Rhyme Royal**. Its latter name is derived from its use by James I. of Scotland in the "King's Quhair"—*e.g.*

To you, my purse, and to non other wight,	a
Compleyne I, for ye be my lady dere!	b
I am so sory, now that ye be light;	a
For certes, but ye make me hevy chere,	b
Me were as leef be leyd upon my bere;	b
For-whiche unto your mercy thus I crye:	c
'Beth hevy ageyn, or elles mot I dye!'	c

The **Spenserian Stanza** is eight Iambic Pentameters followed by an Iambic Hexameter or Alexandrine. The Iambic Pentameters form two quatrains with three rhymes, the 1st and 2nd rhymes alternating in the first quatrain, and the 2nd and 3rd alternating in the second quatrain. The Alexandrine rhymes with the previous line, and thus ends the stanza in a rhyming couplet. Formula—*a b a b, b c b c, c.*

A gentle knight was pricking on the plain,  
 Y-clad in mighty arms and silver shield,  
 Wherein old dints of deep wounds did remain,  
 The cruel marks of many a bloody field;  
 Yet arms till that time did he never wield:  
 His angry steed did chide his foaming bit,  
 As much disdainng to the curb to yield:  
 Full jolly knight he seemed, and fair did sit,  
 As one for knightly jousts and fierce encounters fit.

The **Sonnet** is a complete poem of 14 Iambic Pentameters. The first eight lines are called the **Octave**, and have two rhymes; the last six lines are called the **Sestet**, and have either two or three rhymes. The rhymes in the Octave have an invariable order, but are variable in the Sestet. The Formula is

*a b b a, a b b a,* { *c d e, c d e.*  
*c d c d c d.*  
*c d c d e e, etc.*

While the Sonnet must contain only the development of one thought or subject, the two parts treat it in different aspects, or with some change of meaning—*e.g.* (1) the statement of a problem, (2) its solution, or (1) a statement, (2) an appeal; (1) an appeal, (2) a reason or encouragement for it, etc.—*e.g.*

Milton! thou should'st be living at this hour:

England hath need of thee: she is a fen  
Of stagnant waters: altar, sword, and pen,  
Fireside, the heroic wealth of hall and bower,  
Have forfeited their ancient English dower  
Of inward happiness. We are selfish men:  
Oh! raise us up, return to us again;

And give us manners, virtue, freedom, power.

Thy soul was like a star, and dwelt apart:

Thou had'st a voice, whose sound was like the sea,  
Pure as the naked heavens, majestic, free;  
So didst thou travel on life's common way,  
In cheerful godliness; and yet thy heart  
The lowliest duties on herself did lay.

*Wordsworth.*

The Shakespearian Sonnet, owing to his great example, is also a legitimate English type, as well as the strict Italian type already described. It is simply a poem of 14 lines, made up of 3 quatrains with alternate rhymes, and closing with a rhyming couplet—*e.g.* a b a b, c d c d, e f e f, g g.

That time of year thou may'st in me behold

When yellow leaves, or none, or few, do hang  
Upon those boughs which shake against the cold,  
Bare ruined choirs, where late the sweet birds sang.

In me thou see'st the twilight of such day

As after sunset fadeth in the west,  
Which by and by black night doth take away,  
Death's second self, that seals up all in rest.

In me thou see'st the glowing of such fire

That on the ashes of his youth doth lie,  
As the death bed whereon it must expire,  
Consumed with that which it was nourished by.

This thou perceiv'st, which makes thy love more strong,  
To love that well which thou must leave ere long.

*Shakespeare.*

Classical Metres have been attempted at various times in English poetry, but they have not been naturalised, as they are quite alien to English verse.

1. The Dactylic Hexameter (but in Triple, not Quadruple Time).

— — — | — — — | — — — | — — — | — — — | — —

This has given the best results, as in Longfellow's *Evangeline*, and Clough's *Bothie of Tobernavuolich*—*e.g.*

All was | ended | now, the | hope, the | fear, and the |  
sorrow,

All the | aching of | heart, the | restless, un | satisfied |  
longing,

All the | dull, deep, | pain, and | constant | anguish of |  
patience.

And as she | pressed once | more the | lifeless | head to  
her | bosom,

Meekly she | bowed her | own, and | murmured, |  
'Father, I | thank Thee!'

2. The Dactylic Pentameter—*e.g.*

— — — | — — — | — || — — — | — — — | —

This is only found in the Elegiac Couplet, a Dactylic Hexameter followed by a Dactylic Pentameter—*e.g.*

What a de | light it | is that | summer and | June have  
come | hither.

Holidays! | but be | fore, examin | ations, a | score!

3. Trochaic verses employing dactyls and spondees as triple time feet are common in ancient lyrical poetry. The Alcaic (or Horatian) stanza and the Sapphic stanza are best known.



## Sapphic.

Nōw ē | nough of | snow to earth | and of | dreadful  
 Hail the | Father | down hath sent, | and with | glowing  
 Hand the | sacred | heights having | smitten, | hath the  
 City af | frightened.

## Alcaic Stanza.

To | whom a | drawn sword | over the | neck doth | hang,  
 Si | cilian | banquets | cannot re | store a | gain  
 The | joys of | taste, nor | will birds' | singing  
 Nor the lyre's | melody | bring him | slumber.]

## EXERCISE XXIV. (Cont.).

- C. 1. *Learn examples of all the kinds of rhyme.*  
 2. *Find all examples of alliteration in Comus's first speech in Milton's 'Comus.'*  
 3. *Complete the rhymes and give them their names.*  
 (a) Let others praise, as fancy wills, Berlin beneath  
     her trees,  
     Or Rome upon her seven hills, or Venice . . .  
 (b) We will grieve not, rather find  
     Strength in what remains . . .  
     In the soothing thoughts that spring  
     Out of human . . .  
 (c) He'd prove a buzzard is no fowl,  
     And that a lord may be . . .  
     A calf an alderman, a goose a justice,  
     And rooks committee-men and . . .  
 (d) The creditors soon made him bitterly rue it he  
     'd ever raised money by way of . . .  
 4. *Give six words with the rhyme of (1) an iambus, (2) a trochee, (3) a dactyl, (4) an anapaest, (5) a spondee.*

5. *Write one or more lines of (1) Iambic Pentameter, (2) Trochaic Tetrameter, (3) Anapaestic Tetrameter, (4) Dactylic Tetrameter. Subjects—(1) A ship, or a storm; (2) the course of a stream, an appeal; (3) a horse race, dancers; (4) a song of triumph, a lament, whirling leaves.*
- [6. *Take a paragraph from a history, or from literature of a reflective or expository character—e.g. The character of James I. or George III., the structure of the sonnet, the founding of New England, the Divine Right of kings, the rise of the drama, and turn it into 8 or 10 lines of Blank Verse, or Heroic Couplet.*]

**D. Rearrange as Blank Verse—**

1. As boys that slink from ferule and the trespass-chiding eye, away we stole.
2. By this a murmur ran thro' all the camp and inward raced the scouts with rumour of Prince Arac near at hand.
3. If we fail, we fail, and if we win, we fail: she would not keep her compact.
4. Standing like a stately pine, set in a cataract on an island crag, when storm is on the heights, and right and left sucked from the dark heart of the long hills roll the torrents.
5. Who knows how he may report thy words by adding fuel to the flame? Expect another message, more imperious, more lordly thundering than thou wilt bear.
6. Little had I despatched, when all abroad had rumoured that this day Samson should be brought forth to show the people proof of his mighty strength in feats and games.
7. A worse thing yet remains: this day the Philistines a popular feast here celebrate in Gaza; and proclaim great pomp, and sacrifice, and praises loud to Dagon, as their God.
8. Who knows but God hath set before us, to return thee home to thy country and his sacred house, where thou mayst bring thy offerings to avert his further ire.

- E. 1. *Learn by heart the examples of the various Metres (monometer, etc.), and of the various Stanzas above with their descriptions and formulae.*
2. *Make a Table of Caesuras in the following extracts from the 'Passages for Paraphrasing' of this series—Numbers 16, 20, 40, 44, 51, 52, 59, 67, or from similar suitable selections of Blank and Heroic Verse from typical poets.*
3. *Compose a short poem in stanza form (four at least)—e.g. Ballad Metre, or Scottish Stanza, relating (1) some personal incident—e.g. a journey, or day's outing, or game, or some local or public event.*
- [4. *Examine Dryden's translation of 'Virgil,' Bk. I. ll. 1-300, for the devices he uses to give variety of rhythm, and continuity of sense to the Narrative Heroic Couplet.*
5. (a) *Make Anglo-Saxon alliterative lines, using the letters (1) s, (2) f, and (3) m. Subjects—(1) Sailing or summer, (2) fire or fishing, (3) music or mathematics.*  
 (b) *Write about 10 lines of A.S. alliterative verse on (1) a railway journey, (2) the holidays, (3) the school sports.*
6. *Translate a poem in French or Latin into English Verse—e.g. Ballad Metre, Romantic Metre, or Blank Verse.*
7. *Translate Alcaic and Sapphic Odes of Horace into the original metres and into the Scottish Stanza.*
8. *Give the subjects of four sonnets, and note the change of thought, if any, in the Octaves and Sestets. Give the system of rhymes in each.]*

## CHAPTER XXV.

### CAPITALS AND PUNCTUATION.

Capital Letters must be used :

1. At the beginning of every sentence, and every line of poetry.
2. With the words, I, O, Oh ! and words meaning God.

3. With Proper Nouns, and adjectives formed from them.

4. With the first word inside inverted commas.

5. With names of things spoken of as if they were alive (or personified)—*e.g.*

(a) Next Anger rushed, his eyes on fire.

(b) O Solitude, where are the charms  
That sages have seen in thy face?

6. With names of things for the sake of emphasis—*e.g.*

Ah, Freedom is a noble thing.

7. With names of Titles, and forms of address in letters—*e.g.*

Mr., Mrs., M.A., Esq., Queen Victoria, William the Third,  
The Old Curiosity Shop, Dear Sir, Yours truly.

Punctuation deals with the written signs used to mark pauses in speaking either within, or at the end, of sentences. It shows how the words in a sentence should be grouped and thus,

(a) helps one to understand the meaning of what is read, and

(b) when the meaning is doubtful or ambiguous, helps us to find the one correct meaning.

Bad punctuation may alter the meaning; or make absolute nonsense of what is written. The first four examples in the following exercise show the difficulty caused by want of punctuation, and the absurdity which may result from bad.

There are no absolutely fixed rules for Punctuation, some writers punctuating elaborately, while others assert the aim should be to use as few points as possible; but the following rules describe the general practice of good writers.

The usual Points are:—

The Period or Full Stop (.)

The Mark of Interrogation (?)

The Mark of Exclamation (!).

The Comma (,).

The Apostrophe (').

Inverted Commas (" ").

The Semicolon (;).

The Colon (:).

Diaeresis (ä).

The Dash (—).

A Pair of Brackets ( ) or Two Dashes.

The Hyphen (-).

Asterisks (\* \* \* \*).

A Full Stop, or Period (.), is put at the end of all sentences, except questions and exclamations, and after all abbreviations.

A Mark of Interrogation (?) is put at the end of sentences which ask a question.

A Mark of Exclamation (!) is put after Interjections and sentences which make an exclamation.

### THE COMMA.

The Comma is used to mark a short pause in a sentence:

I. Wee, sleekit, cowrin', tim'rous beastie!

He was cold and stern, haughty and overbearing.

They played and fought, quarrelled and made friends again, twenty times a day.

**Rule.**—A series of words of the same kind are separated from each other by commas, unless joined in pairs by conjunctions.

II. Come, James, let us be going.

Hail, holy light, offspring of Heaven firstborn  
Sir, be silent.

**Rule.**—Exclamations, and names denoting persons addressed, are enclosed by commas.

III. To tell the truth, I forgot the message.

Creeping along on tip-toe, he entered unobserved.

The soldiers, after bravely resisting all day, were forced to surrender.

The war being ended, peace was declared.

Monday, the second day of the week, is called after the moon.

**Rule.**—Long adjective and adverbial phrases, and words in apposition, are generally enclosed by commas.

IV. If wishes were horses, beggars would ride.

He told me that the man whom we had seen, and who had run away, was a thief.

He asked if I could ride.

He returned sooner than we expected.

The storm was so bad that I remained at home.

**Rule.**—Clauses are separated by commas from those which follow, except when these are—

(a) Adjective Clauses following closely on the antecedent.

(b) Noun Clauses following closely on the governing verb.

(c) Adverbial Clauses of Comparison, or clauses beginning with 'as' or 'that' preceded by 'such' or 'same.'

V. There is no flavour comparable, I will contend, with that of crackling.

He determined, however, to persevere.

He, as his custom was, went for a walk.

'Do you understand,' he said, 'what you see?'

**Rule.**—Clauses coming in the middle of another clause, and a few adverbs with interrupting or parenthetical force, must be enclosed by commas.

**Note.**—These adverbs are—however, moreover, firstly, finally, etc., and the sentence words 'Yes,' and 'No.'

## INVERTED COMMAS.

The examiner asked, "In what play do the words, 'All the world's a stage,' occur?"

"Bless us!" cried the mayor, "What's that?"

"Go," cried the Mayor, "and get long poles."

"Well," he answered, "if I find out I shall let you know."

Inverted Commas (" ") are used to mark off the exact words of a speaker, introduced into a sentence or narrative as a separate quotation.

*Note 1.*—A Comma always separates the words within inverted Commas from the rest of the sentence, except after a Mark of Interrogation or Exclamation.

*Note 2.*—A Capital Letter is put at the beginning of the quotation, or after a full stop in the middle of it. A quotation within a quotation has single inverted commas.

*Note 3.*—Quotation marks are also used to separate a word or words from the context—*e.g.* the word 'and' is a coordinating conjunction.

## THE APOSTROPHE (').

Howe'er (however), 'tis (it is), tho' (though).

An Apostrophe is a comma above the line to show the omission of a letter or letters.

*Note.*—It also shows the plurals of letters or digits—*e.g.* the 3's and the t's are badly formed.

## THE SEMI-COLON (;).

Calais had been in English hands since the days of Edward I.; it seemed disgraceful to lose it.

The judge, who was a shrewd fellow, winked at the iniquity of the decision; and when the court was dismissed, went privily, and bought up all the pigs that could be had for love or money.

**Rule.**—A Semi-colon is used for greater emphasis, and to separate groups of main and subordinate clauses from each other, when commas have already been used in the groups.

*Note.*—In analysis it practically begins a new sentence, as it requires a Main Clause after it.

## THE COLON (:).

I recollect General Godwin saying to the young gunners at Rangoon, 'Don't bob your heads, men: you'll never hear the ball that hits you.'

**Rule.**—A Colon marks a still more emphatic stop than a semi-colon, as when separating two main clauses not joined by a conjunction.

*Note.*—The Colon along with a dash (:—), or the Period along with a dash (.—), often introduces quotations or details to supplement a general statement (*v.* list of Points at beginning of Chapter, etc.).

## DIAERESIS ( .. ).

A Diaeresis consists of two dots placed over the second of two vowels to show that the vowels are pronounced separately—*e.g.* aërial, aërated.

## THE DASH ( — ).

She thought she was to see a tall, fine, officer-looking man.—I use her very words.

But we'll do more, Sempronius—we'll deserve it.

**Rule.**—A Dash shows there is a break in the construction of the sentence, or a repetition, or explanation.

## BRACKETS.

On my way to school (it was over London Bridge) an old beggar saluted me.

A pair of Brackets ( ), or Two Dashes, are used to enclose a parenthesis, *i.e.* inserted words which have no connection with the rest of the sentence before or after it.

## THE HYPHEN ( - ).

House-maid, beau-ti-ful.



The Hyphen is a shorter stroke than a dash joining some compound words, and separating syllables from each other—*e.g.* at end of lines (*v.* under Dash, above).

### ASTERISKS (\* \* \* \*).

**Asterisks** are star-shaped dots to mark omissions, or when single to mark out words for special notice elsewhere.

### EXERCISE XXV.

*Give correct punctuation and capitals, with reasons.*

1. A quaker was one day walking on a country road: he was suddenly met by a highwayman pointing a pistol: the robber exclaimed your money or your life: my friend said the quaker i cannot deliver thee my money for i should be helping thee in evil-doing however exchange is lawful and i will give thee my purse for the pistol the robber agreed on receiving the purse the quaker at once held the pistol at the robber's head and said now friend give me back my purse or thy weapon may go off fire said the robber there is not a grain of powder in the pistol.

2. Caesar entered on his head, his helmet on his feet, his sandals in his hand, his trusty sword in his eye, an angry glare.

3. He was invalided being seized with enteric fever he was too weak to continue the campaign he had begun as a volunteer (*punctuate so as to give 4 sentences with 4 distinct meanings*).

4. jesus said i who speak unto thee am he.

5. our father, which art in heaven, hallowed be thy name.

6. now here said i this man shall die ;  
and i will have his gold.

7. stern daughter of the voice of god,  
o duty, if that name thou love,  
serene will be our days and bright,  
and happy will our nature be,  
when love is an unerring light.

8. my dear sir

. . . . .

i remain

yours truly

william wallace.

9. Notwithstanding all his efforts he failed in the attempt.

10. You say this i deny it.

11. Through every seven years the doctors say we undergo an entire change a gradual renewal of the whole framework takes place.

12. Notice is hereby given that unless the goods left with me be called for within three days they will be sold to defray expenses.

13. The student of history says Cicero can read over a sentence a second time if he does not understand it but the meaning of a speaker once lost is lost for ever.

14. My opinion of the writer who whatever may be his fault is certainly not a weak man has induced me to examine the letter with some attention.

15. one morn I missed him on the customed hill  
along the heath and near his favourite tree  
another came nor yet beside the rill  
nor up the lawn nor at the wood was he.

16. he was a man of genius none can deny it but was very poorly treated for all his greatness.

17. he gained from heaven 'twas all he wished a friend.

18. Write accurately 10 lines of any poem you know.

19. Construct a sentence with several meanings according to the punctuation.

\*

## CHAPTER XXVI.

### HISTORICAL SKETCH OF THE ENGLISH LANGUAGE.

#### INFLECTIONS AND VOCABULARY.

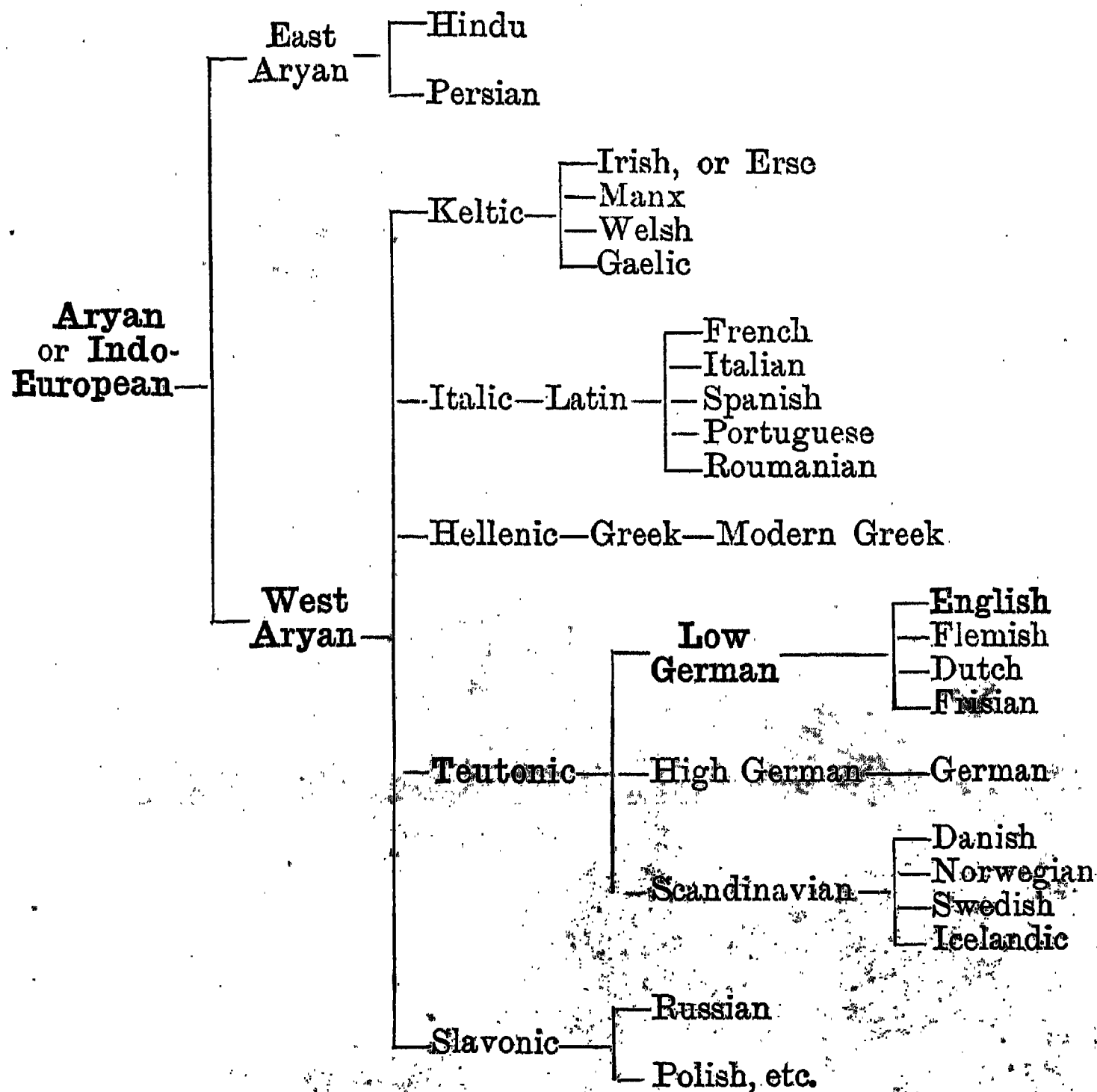
LANGUAGES, like individuals and nations, are continually changing. They have their periods of growth, maturity,

and decay, and are continually encroaching on or retiring before one another. Just as towns and nations become great by receiving new blood into themselves, imbuing it with their own spirit, and sharing with it their liberties and privileges, so the strongest and most vigorous languages are those which, while preserving their native spirit and genius, are most enriched by the excellencies of others. The most striking example of this is English, which, starting from narrow but practical beginnings, adopted the policy of the 'open door' in language, partly by compulsion and afterwards by choice, and thus qualified itself to be a universal language much better than those languages which build a wall of partition between themselves and the rest of the world. At the same time it enriched itself with words which contain the best thought, feeling, and imagination of civilised nations, until, besides being the most practical of languages it is perhaps the best qualified all round for the expression of thought and poetry in literature.

A few facts in its history and relations to other languages may be usefully remembered.

English belongs to the family of languages called Aryan or Indo-European. The original home of the race which spoke the Aryan language is believed to have been either the tablelands north and east of the Himalayas, or the shores of the Baltic, more probably the former. From this centre successive waves of emigration spread westward over Europe, and south-eastward over Asia. The chief Asiatic branches of the Aryan family are the Hindus and Persians, but leaving them aside and dealing only with the European immigrations, we find the Keltic wave must have been first. Pushed on by succeeding waves of emigration, the Kelts or Celts, now live chiefly in Spain, France, and the western and northern parts of the British Isles. Next came the Italic migration, and then the Hellenic or Greek one, which occupied the southern peninsulas which bear their names. The Teutonic tribes came next, occupying central and northern Europe, and lastly the Slavonic tribes settled in the east. These families have

many modern descendants, forming closely-related family groups, which are shown in the following table:



The English lived originally in Germany round the mouth of the Elbe, and settled in Britain during the last half of the fifth century after Christ. They found this island inhabited by Celtic tribes, who had been conquered by the Romans (43-410 A.D.). On the Romans withdrawing, the English landed (449 A.D.), and gradually conquered the country now called England, setting up several kingdoms, wholly or partially independent, and commonly called the Heptarchy (Seven Kingdoms).

The invaders were composed of three tribes, Jutes, Saxons, and Angles, but they spoke a common language which they called Aenglisc, or English, which was highly inflected like modern German. Such languages are called **Synthetic** (Gk. placing together, building up), because they express grammatical relationships by inflections, *i.e.* prefixes or suffixes or internal changes in a word, instead of by adding separate words to the original word. Those languages which use auxiliary independent words instead of inflections are called **Analytic** (Gk. breaking up) Languages.

Modern English is an Analytic language. The change from Synthetic to Analytic was caused by great events in the life of the nation. These events also caused its vocabulary, which at first was purely Teutonic, to become very largely composed of foreign elements. At the time of their invasion, the vocabulary of the language consisted of about 2000 words. Modern English contains upwards of 200,000 words, but only about 50,000 have been derived from the original 2000. The rest have been borrowed from foreign sources.

I. The history of these changes begins with the landing of Augustine and his monks in Kent in 597 A.D. The Roman Church brought not merely Christianity but the higher civilisation of Europe in its train, and, in the northern kingdom of Northumbria literature began to flourish. From there it spread south, and under the care of Alfred the Great much of the Northumbrian literature was re-written in the Wessex Dialect, in which form alone Anglo-Saxon literature has come down to us. The reason for this was the Invasions of the Danes. In the 9th and 10th centuries, pirates from Denmark and Scandinavia ravaged all England, and conquered and settled in the north and east. They even reigned over the whole country from 1017-1042 A.D. \* Their invasions destroyed Northumbrian literature except so far as it survived through transcriptions into the Wessex dialect. Their influence also hastened a tendency which English seems to have had from the very beginning, and the inflections of Anglo-Saxon began to disappear.

Some of the chief features of **Anglo-Saxon Grammar** were as follows :

1. It had three Genders, partly Natural, partly Grammatical.
2. There were several declensions of nouns, classified as Strong or Weak. Weak nouns had their inflections chiefly ending in -n—e.g.

	Strong.			Weak.	
	Sing.	Plural.		Sing.	Plural
Nom.	Stān (stone)	Stān-as		Ēag-e (eye)	Ēag-an
Acc.	Stān	„ -as		Ēag-e	„ -an
Gen.	Stān-es	„ -a		Ēag-an	„ -ena
Dat.	Stān-e	„ -um		Ēag-an	„ -um

3. Some pronouns and adjectives had an Instrumental Case also—e.g. The (by that) more, the (by that) merrier.
4. First and Second Personal Pronouns had a Dual Number—e.g. Ic (I), Wit (we two), Wē (we).
5. Adjectives agreed with nouns in Case, Number, and Gender.
6. The Verb had many inflections, the ordinary Infinitive had no 'to,' and the Present Participle ended in -ende.
7. Clauses were not yet fully developed in form, and co-ordinate sentences were often used instead.
8. There was no Indefinite Article at first.
9. The Subjunctive was used as widely as in Latin.
10. The verb 'to be' was used as well as 'have' in conjugating Intransitive verbs.
11. Prepositions governed various cases.
12. The order of words was much the same as in modern German

The following are examples of the **Verb Inflections** :

	Inf.	Past Ind.	Past. Part.
I. Strong	- bind-an	band	ge-bunden
II. Weak	- luf-ian	luf-ode	(ge)-luf-od
III. Irregular	{ wes-an bēon	waes	(ge)-wes an

### Indicative.

	I.	II.	III.
Pres. Sing.	(1) bind-e (2) „ -est, bintst (3) „ -eth, bint	luf-ige „ -ast „ -ath	eom, bēo eart, bist is, bith
„ Pl.	„ -ath	„ -iath	sind, bēoth
Past Sing.	(1) band (2) bund-e (3) band	luf-ode „ -odest „ -ode	waes waere waes
„ Pl.	bund-on	„ -odon	waeron

**Subjunctive.**

Pres. Sing.	bind-e	luf-iġe	sie, bēo
„ Pl.	bind-en	„ -ien	sīen, beon
Past Sing.	bund-e	luf-ode	waer-e
„ Pl.	„ -en	„ -oden	waer-en

**Imperative.**

Sing.	bind	luf-a	waes, bēo
Pl.	bindath	„ -iath	wesath, bēoþ

**Infinitive.**

bindan	luf-ian	wesan, bēon
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**Participles.**

Pres.	bind-ende	luf-iende	wes-ende
Past	ge-bund-en	(ġe)luf-od	

**Gerund.**

tō bind-enne	tō luf-ienne	{ tō wes-enne tō be-onne
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II. A decisive change was caused by the Norman Conquest in 1066 A.D. The Normans were Danes who, in 913 A.D., under Rolf the Ganger, had settled in France and adopted the French language and civilisation. Under William the Conqueror they conquered England, and Norman French became the language of the court and ruling classes. English ceased to be a literary language for 150 years, except for the Anglo-Saxon Chronicle, which was continued in a few monasteries till 1154 A.D., and during this period of eclipse it lost almost all its inflections. About 1200 A.D. it reappeared as **Three Dialects**—Northern, Midland, and Southern, no doubt corresponding to differences of speech from the earliest times. One of the chief differences may be mentioned, namely, the Plural Termination of the Present Indicative.

Northern	-	-es	—e.g. they hopes
Southern	-	-en	—e.g. „ hopen
Midland	-	-eth	—e.g. „ hopeth

It is from a variety of the Midland (or Mercian)—East Midland, spoken by London, the Court, the two Universities, and by Chaucer (1340-1400 A.D.), the first great

English poet, and a Londoner—that Modern English has come, losing on the way most of the terminations to be found even in the above dialects.

The chief differences of **Chaucer's English** and Anglo-Saxon are as follows :

1. Natural Gender is universal.
2. Case Endings survive only in
  - (a) Gen. Sing. of Nouns, -es.
  - (b) A few old Feminine Gen. Sings. in -an, which became -e, still survived ; cp. Lady-day (Ladyë-day).

*Note.*—Father, brother, daughter had no genitive inflection in A.-S., hence Chaucer's fader day, brother sone, etc.

  - (c) -es was Gen. Pl. instead of -a.
  - (d) -es or -s was the ordinary plural ending.
3. (a) Adjectives have a Strong form and also a Weak form in -e, used after Demonstratives or Possessives—*e.g.* the yong-e sone.
- (b) The plural of adjectives was also formed by -e.
- (c) Comparative adjectives generally had -er instead of ra or re.
4. Reflexive Pronouns now added -self to the simple pronoun.
5. Finite Verbs often dropped -n in the plural.
6. The Infinitive ended in -en, or oftener in -e, and took 'to' before it. Gerundial Infinitive inflections sometimes occur—*e.g.* to doon-e (=to don-ne), to do.
7. The Present Participle ends in -ing or -inge.
8. The Past Participle dropped the prefix ge-, or (sometimes) kept it, as y- or i—*e.g.* y-ronne.
9. Logical order of words—Subject, Predicate, Object is the usual one.
10. The use of prepositions was greatly extended, and all governed the Accusative case. ,
11. Auxiliary Verbs were used more freely, and the Subjunctive is less used.
12. Nominative Absolute replaced the Dative Absolute.
13. Adverbs ending in -e became like Adjectives, and thus Adjectives became used like Adverbs.

The Old English or Anglo-Saxon Period (449-1066 A.D.) has been called the **Period of Full Inflection**. The period from (1200-1500 A.D.) has been called the **Middle English Period**, or **Period of Levelled Inflections**, and the period of



Modern English begins about the year 1500 A.D., and has been called, not quite accurately, the Period of Vanished Inflections.

III. The same tendencies have operated in the Modern Period as in the other two, but a check to great and rapid changes in this last period has been given by the Invention of Printing and the spread of education.

The chief changes in Modern English are :

- (1) 's is used as sign of the Genitive Case.
- (2) Thou, thee, thy, thine, and ye have become obsolete, and you, the old Accusative, is used as Nom. and Acc. Sing. and Pl. of the 2nd Personal Pronoun.
- (3) Double negatives are no longer used to strengthen a negative.
- (4) The Subjunctive is very little used.
- (5) The Accusative and Infinitive construction is greatly extended in use.
- (6) Be is used for Have only with Intransitive Verbs of Motion or Change of State.

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### VOCABULARY.

The Norman Conquest had almost as great an influence on the Vocabulary of English as on its Grammar. It gave a definite check to the tendency to form new words from purely English sources, and introduced the habit of borrowing words to denote new needs from languages where they existed already. This process has caused loss as well as gain. Many Old English words have been driven out by the new-comers—*e.g.* Inwit by Conscience, cp. The Ayenbite of Inwit (Remorse of Conscience), rime-craft by Arithmetic, Wanhope by Despair. Many new-comers themselves have failed to survive, such as the monstrosities of Euphuism—*e.g.* stultiloquy (foolish speaking), simplitian (simpleton), mansuetude (mildness). But the gains greatly exceed the losses, and the result has been that English is now a highly composite language, and has been described as 'the most complete language spoken by man.'

English, however, has not lost its individuality. In spite of the overwhelming preponderance of foreign, especially Latin, words in its vocabulary, English, as

spoken or written, is a thoroughly Teutonic language. All the Grammatical Inflections, and the working parts of speech, such as pronouns, pronominal adjectives and adverbs, prepositions, and conjunctions are purely English. All the commonest, shortest, and most graphic words are generally English, and in writing a book even those fondest of using big words cannot avoid using a majority of English words. For instance in the Bible out of every 100 words 97 are English, and even in Milton there are 80. In ordinary prose probably about 60 would be English, 30 Latin, 5 Greek, and 5 from other languages.

The following Table gives further details of the borrowed elements in the English Vocabulary :

## TABLE OF LANGUAGES

WHICH HAVE CONTRIBUTED TO THE ENGLISH LANGUAGE.

LANGUAGE.	WHEN AND HOW ITS WORDS CAME INTO ENGLISH.	EXAMPLES.
<b>Keltic.</b>	<b>1st Period (449-1066 A.D.).</b> Directly from the Celtic Britons. (1) Ordinary Words (very few). (2) Geographical Words.	(1) Mattock, crockery, darn, clout. (2) Avon (water) ; Esk, Exe, Usk, Ouse (water) ; ben (mountain) ; dun (fort) ; glen (valley) ; in- ver- and aber- (a river mouth) ; bally (town)— <i>e.g.</i> Inverness, Aberdeen, Ballymena.
	<b>2nd Period (1066-1205).</b> Brought over by the Normans at the Conquest, who learned them from the Celts in France. (1) Ordinary words.	(1) Bag, bargain, bonnet, button, ribbon, pail, mop.

<b>Keltic.</b>	<p>3rd Period—(Modern Times). From Scotland, Ireland, and Wales, by increased intercourse, and the writings of Sir Walter Scott.</p>	<p>(1) Scotland—clan, claymore, kilt, sporran, plaid, ghillie, whisky, brogue (a shoe). (2) Irish—kern, shanrock, Tory, spalpeen. (3) Welsh—cromlech, bard, Druid.</p>
<b>Scandinavian or Danish.</b>	<p>(787-1042 A.D.). During the invasion and settlements of the Danes. (1) Ordinary Words. (2) Geographical Words.</p>	<p>(1) Harbour, husband, kirk, sky, by-law, bask, busk, both, same, are. (2) By (town), beck (stream), fell (hill), firth (arm of the sea), dale (valley), scar (cliff), wick (creek or bay)—<i>e.g.</i> Whitby, Welbeck, Scafell, Firth of Forth, Clydesdale, Scarborough, Wick, Ipswich.</p>
<b>Latin.</b>	<p>1st Period (55 B.C.-410 A.D.). Through the Roman Conquest of Britain, and transference through the Britons to the English. (1) Ordinary Words. (2) Geographical Words.</p>	<p>(1) Mile, wall, street. (2) Castra (camp), strata (street), colonia (colony), fossa (ditch), portus (harbour), vallum (rampart)—<i>e.g.</i> Lancaster, Worcester, Winchester, Stratford, Lincoln, Fosseway, Portsmouth, Wallsend.</p>
	<p>2nd Period (597-1066 A.D.). Owing to the Introduction of Christianity, and the consequent increase of commerce and civilisation. (1) Church Words. (2) Ordinary Words.</p>	<p>(1) Altar, candle, cross, creed, disciple, mass (Latin), angel, apostle, bishop, monk, minster, Christ (Gr. through Latin). (2) Fig, pear, cherry, kitchen, tile, verse, turtle, oyster, leopard.</p>

## Latin.

3rd Period (1066-1500 A.D.).

(a) From Norman French at the Norman Conquest.

(b) From Mediaeval Latin books till the Revival of Learning. (These are very few and differ from words in Period I., II. and III. (a) in coming in through books and not through the spoken language).

(a) (1) War—battle, captain, chivalry, arms, lance.

(2) Law—court, judge, jury, barrister, plaintiff.

(3) Hunting—chase, falcon, quarry.

(4) Cookery—beef, venison, mutton, boil, roast.

(5) Feudalism—homage, vassal, villein, fealty, tourney.

(6) Church—friar, pray, preach, lesson, sermon.

(7) Miscellaneous—Parliament, duke, aunt, cousin, honour, glory, chant, chief, abridge, approach, benison, malison.

(b) Abbreviate, approximate, benediction, malediction.

4th Period (1500-present day).

(a) From Classical Latin Literature at the Revival of Learning. The number is enormous.

(b) (1) Learned French words very like Latin derivatives (1550-1660 A.D. especially).

(2) Late French words which have often preserved the French pronunciation, and final accented syllable.

(a) Terror, potion, educate, cultivate, singular, credible, studious.

(b) (1) Encourage, adulation, ferocity, unity, (2) Saunter, fete, eclat, bureau, machine, prestige, volunteer.

## Greek.

1st Period (597-1500 A.D.). Greek words came in through Latin and French.

(1) Chiefly Church words.

(1) Angel, apostle, bishop, monk (pre-Norman). Diamond, surgeon, palsy, priest, blame (1066-1500).

Greek.	2nd Period (1500-present day). Directly from the Greek. (1) Especially scientific and technical words.	(1) Adamant, chirurgion, paralysis, presbyter, blaspheme, telegram, telephone, electricity, cone, prism; trigonometry, physics, geology, etc.
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Other less important contributions have been made to English at various times by practically all the languages of the world under the influence of commerce, travel, and discovery, the principle observed being that every new object discovered brings with itself its original name—*e.g.*

**Hebrew**—psalm, amen, hallelujah, Messiah, cherub, jubilee, Sabbath (from 597 A.D. onwards).

**Italian**—(poetry and the fine arts), canto, sonnet, stanza, piano, concert, model, fresco, ditto, bandit, macaroni (especially in 14th and 16th centuries).

**Spanish**—don, grandee, galleon, cork, armada.

**Portuguese**—albatross, caste, fetish.

**Dutch**—yacht, skipper, sloop, burgomaster.

**German**—dollar, landau, landgrave, cobalt, nickel.

**Russian**—ukase, knout, rouble, steppe, czar.

**Arabic**—(especially during Crusades) admiral, algebra, alchemy, caliph.

**Persian**—bazaar, caravan, chess, dervish.

**Indian**—teak, mongoose, curry, pariah, Brahman, rajah, ryot, durbar, calico, coolie.

**Chinese**—tea, mandarin, junk.

**Malay**—sago, bamboo, rattan, ourang-outang, (to run) amuck.

**Australasian**—kangaroo, boomerang, taboo, tattoo.

**American**—squaw, wigwam, potato, tobacco, tapioca, jaguar, cinchona, pampa.

**African**—oasis, paper (papyrus), fez, gorilla, kraal, karroo, assegai.

From the intrusion of so many foreign elements into English there has resulted a good deal of overlapping of vocabulary, and English is therefore rich in synonyms.

**Synonyms** are words of similar meaning.

They are, however, never exactly the same, for while often interchangeable, there is always some shade of meaning or some idiom in which one alone is appropriate—*e.g.* 'a bloody (sanguinary) battle,' but 'a bloody nose.'

Again, to help Normans and English to understand each other, the habit arose of joining synonymous words from the different languages into pairs—*e.g.* in legal proclamations and sermons. Many of these pairs have become permanent—*e.g.*

acknowledge and confess,  
pray and beseech,  
humble and lowly.

choose and elect,  
aid and abet,  
will and testament.

This habit of joining synonymous words in pairs is called **Bilingualism**.

**Antonyms**—are words of directly opposite meaning—*e.g.*  
true, false; diligent, idle; benefit, injure.

Doublets have also arisen from this intrusion of various languages and dialects.

**Doublets** are words derived from the same root, but entering English through different channels, and therefore differing in form and meaning—*e.g.*

(a) **Different languages**—

- (1) See the **Greek Table**, five words at end of Period I., and at beginning of Period II.
- (2) Latin and Norman French (*v.* four words at end of Latin, 3rd Period (a) (7), and their forms in (b) in above Table).

(b) **Different dialects**—*e.g.* Northern English and Danish preferred hard sounds, and Southern English soft. Both are sometimes preserved, but with different meanings—*e.g.*

dyke, ditch;	bank, bench;	quell, kill;
wake, watch;	book, beech;	estate, state.

(c) **Differences in spelling**—*e.g.*

scarp, scrap; shock, shake; these, those; one, an; etc.

**Homonyms**—are words which, though derived from different sources and differing in meaning, have assumed the same form in English. They are the opposite of Doublets—*e.g.* :

lie (A.S. *leogan*, to speak lies), (A.S. *licgan*, to recline) ;

date (Latin, *datum*, a given (time)), (Gk. *dactylos*, a finger (the fruit)) ; cp. also,—bear, bark, pound, tear, race.

**Rise and Fall in Words.**—In the struggle for existence which goes on among words as well as among living things, some are elevated, but more are depreciated in meaning. Trace the history of the following in the dictionary :

**Elevation**—Minister, marshal, pope, fond, stoic, nice, queen.

**Degradation**—Quean, boor, churl, idiot, knave, villain, gossip, crafty, cunning, silly.

**Hybrids**—are words formed by parts drawn from different languages. Strictly speaking, since all inflections are English, any inflected words from foreign languages may be called hybrids, but there are many others beside. Give derivations and meanings of the following :

**Romance Prefixes and Suffixes**—Interweave, ante-room, dethrone, enslave, perhaps, starvation, kinglet, sempstress, songstress.

**Teutonic Prefixes and Suffixes**—Outcry, overturn, unfortunate, unjust, dukedom, priesthood, falsehood, princeling, consulship, preacher, coward, useful, readable.

**Other words**—Bicycle, bishopric, peacemaker, grandmother, gaffer, grandfather, civilise, deism, egotist, press-gang, technical, martyrdom, republicanism, loyalist.

## EXERCISE XXVI.

*There are many classes of words of great interest in English. The following should be examined and known :*

1. **Words derived from legend and mythology**—The days of the week, the names of the months, argosy, atlas, fauna, flora, panic, hermetically, jovial, tantalise, volcano.

2. **Words derived from Proper Names**—Boycott, dahlia, fuchsia, dunce, galvanic, hansom, lynch, mackintosh, macadamise, philippic, bayonet, bedlam, currants, champagne, copper, cypress, cherry, pheasant, meander, laconic, volt, ampère, watt.

3. **Words disguised by spelling and contractions**—Causeway (Lat. *calceata* (*via*), Fr. *chaussée*), dirge (Lat. *dirige*, first word of Latin funeral psalm, Ps. v. 8), kickshaws (Fr. *quelque chose*), treacle (Gk. *thēriakē*, antidote against bite of venomous wild beasts), etc.

Similarly—alligator, crayfish, easel, good-bye, lord, lady, porpoise, sexton, squirrel, titmouse, wiseacre.

## CHAPTER XXVII.

### WORDBUILDING AND DERIVATION.

THE enormous number of words in English have been formed or derived from a comparatively small number of Root or Primitive Words, chiefly by means of Prefixes and Suffixes.

**Root or Primitive Words** are words which cannot be traced back to simpler forms—*e.g.*

man, free, good, go, see.

**Derivative Words** are words formed by changing a root word—*e.g.*

manly, freedom, goodness, going, sight.

The changes may be at the beginning (by prefixes), at the end (by suffixes), or within the word.

**A Prefix** is a word, syllable, or letter placed before another word, as

he-goat, mistake, ashore.

**A Suffix** is a word, syllable, or letter placed after another word, as

peacock, longer, burnt.



Prefixes or Suffixes found only in combination with other words are called **Inseparable**, those found both in combination and as distinct words are called **Separable**.

**Inseparable**—a-, be-, en-, mis-; -dom, -ness, -hood.

**Separable**—after-, over-, up-, etc.

Generally, however, words formed by joining distinct words together are called **Compounds**.

**Compound Nouns**—are formed by the joining of any two parts of speech—*e.g.*

Ring-finger, finger-ring, hedgerow, thunderbolt; free-man, dumb-bells, yellow-hammer, tell-tale, turnkey, dancing-saloon; afternoon, thrower-up, looker-on, on-looker, outburst, break-away, forget-me-not.

**Compound Adjectives**—are formed by two nouns, or by adding nouns and adverbs to adjectives and participles—*e.g.*

Chicken-hearted, silver-tongued, hoary-headed, heart-breaking, moth-eaten, well-meaning, ill-advised; never-to-be-forgotten.

**Compound Verbs**—are formed by adding nouns, adjectives, or adverbs to verbs—*e.g.*

Thunderstrike, waylay, stormstay, browbeat; cross-cut, blacklead, whitewash.

**Compound Adverbs**—are formed by a noun joined to an adjective or adverb—*e.g.*

Likewise, sideways, straightway, breast-high (and also by adding -ly to Compound adjectives)

## I. PREFIXES AND SUFFIXES.

**Class Exercises.**—(1) The Roots employed in the Examples below will be found in the list of Roots further on, and similarly the Prefixes and Suffixes used under the list of Roots will be found here. It will therefore be easy to find the meanings and derivations of the following words. Where the original and present meanings of words are very different, no better exercise for gaining precision in the use of language can be found than to trace in the dictionary the steps by which the change took place.

(2) Where necessary make sentences containing each word in its proper use or uses.

### PREFIXES.

Prefixes are either of (1) Teutonic, Anglo-Saxon, or English origin, or (2) Classical or Romance origin. Classical or Romance includes all modern languages derived from Latin, as well as Latin and Greek.

#### Anglo-Saxon Prefixes are—

- A, al, after, be, by, | for, fore, gain, in, mis, | n, on, out, off, | over, to, un, under, | up, wan, with, y-.
- a, - *on* ; ashore, afoot, a-hunting, a-sailing.
  - al, - *all* ; almost, always, alone.
  - after, - afternoon.
  - be, - *verbal prefix*, or *intensive* ; befriend, bespatter.
  - by, - *aside, near* ; by-path, by-stander.
  - for, - *intensive, very*, or *negative, against* ; forlorn, forgive, forbid, forswear, (forego = *forgo*, go without).
  - fore, - *before* ; foretell, foreshore.
  - gain, - *against* ; gainsay.
  - in, - (im, em, en) *in*, with adjectives = *to make* ; income, imbed, inlay, embitter, enrich (make rich).
  - mis, - *wrong* ; mislead, mistake.
  - n, - *not* ; never, n-one (ne one).
  - on, - *onwards, ongoings, onrush, onset*.
  - out, - *outcome, outcry, ut-t-er*.
  - off, - *offspring, offset*.
  - over, - *oversea, overdo, overturn, overseer*.
  - to, - *the, or asunder* ; to-day, to-morrow, all to-brake his skull.
  - un, - *not, back, or the opposite* ; unbelief, unroll, undo.
  - under, - *underfeed, underwood*.
  - up, - *upturn, upheave, upland*.
  - wan, - *not or without* ; wanton (without restraint) (Old Eng. *wanhope* = despair).
  - with, - *against, away from* ; withstand, withhold, (with)-drawing-room.
  - y- or i-, for the old past participle prefix *ge-* ; y-clad, y-clept, i-wis (German, *gewiss*, certainly).

### Classical or Romance Prefixes.

These include most of the Latin and Greek prepositions. The Latin prefixes have many forms owing to assimilation and their often coming to us through French or another modern language.

**Assimilation of Letters** is a change of the last consonant of a prefix to suit the sound of the consonant that follows.

### Latin Prefixes.

**List.**—A, ab, abs, ad; ambi, ante, bis, circum; cum, contra, de, dis; ex, extra, in, in; inter, intro, mis, non; ob, paene, per, post; prae, praeter, pro, re; retro, se, semi, sine; sub, subter, super, trans; ultra, vice.

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a, ab, abs,	-	<i>away from</i> ; avert, abhor, absent, a(d)vance, (ab-ante, Fr. <i>avancer</i> ), also van.
ad,	-	<i>to</i> ; ad-duce, ad-vert, as-cend, ac-cept, af-firm, ag-gressor, al-ly, an-nex, ap-ply, ar-rive, as-sign, at-tend.
ambi,	-	<i>on both sides, round</i> ; amb-iguous, amb-ition.
ante or anti,	-	<i>before</i> ; antecedent, anticipate.
bis,	-	<i>twice</i> ; biscuit, bi-ped.
circum, circu,	-	<i>round</i> ; circum-vent, circu-it.
cum,	-	<i>together with</i> , com-prehend, co-equal, col-lect, con-tact, cor-rupt, coun-tenance.
contra,	-	<i>against</i> ; contra-dict, contro-versy, counter-sign.
de,	-	<i>down, from, away</i> ; de-scend, de-vious, de-cay.
dis,	-	<i>asunder, away from</i> ; dis-sect, di-stant, dif-fer, de-lay.
ex,	-	<i>out of</i> ; ex-cept, e-vent, e-vident, ef-fect.
extra,	-	<i>beyond</i> ; extra-ordinary, extraneous (hence, stranger).
in,	-	<i>into, in</i> ; in-sect, il-lumine, im-port, ir-ruption, em-brace, en-courage.
in,	-	<i>not (with adjectives)</i> ; in-tact, ig-noble, il-legible, im-proper, ir-regular, en-emy.
inter,	-	<i>between, among</i> ; inter-cede, intel-ligible, enter-prise.
intro,	-	<i>within</i> ; intro-duce, intro-mit.

<b>mis,</b>	-	(same meaning as Eng. <i>mis</i> -, <i>wrong</i> , but from Latin <i>minus</i> ); <i>mis-chance</i> , <i>mis-chief</i> .
<b>non,</b>	-	<i>not</i> ; <i>non-sense</i> , <i>n-euter</i> .
<b>ob,</b>	-	<i>against</i> , <i>away</i> , <i>upon</i> ; <i>o-mit</i> , <i>ob-vious</i> , <i>oc-cur</i> , <i>of-fer</i> , <i>op-press</i> , <i>ostensible</i> .
<b>paene,</b>	-	<i>almost</i> ; <i>pen-insula</i> .
<b>per,</b>	-	<i>through</i> ; <i>per-ceive</i> , <i>per-fect</i> , <i>pel-lucid</i> .
<b>post,</b>	-	<i>after</i> ; <i>post-script</i> , <i>p.m.</i> = <i>post meridiem</i> .
<b>prae,</b>	-	<i>before</i> ; <i>pre-cede</i> , <i>pre-tend</i> , <i>pre-vent</i> .
<b>praeter,</b>	-	<i>beyond</i> ; <i>preter-natural</i> , <i>preter-mit</i> .
<b>pro,</b>	-	<i>before</i> , <i>for</i> , <i>instead of</i> ; <i>pro-vident</i> , <i>pro-noun</i> , <i>pol-lute</i> , <i>por-tend</i> , <i>pour-tray</i> , <i>pur-chase</i> , <i>pur-sue</i> .
<b>re,</b>	-	<i>back</i> , <i>again</i> ; <i>re-duce</i> , <i>re-ceive</i> , <i>re-d-eem</i> ( <i>ransom</i> , is Fr. form of <i>redemption</i> ).
<b>retro,</b>	-	<i>backwards</i> ; <i>retro-grade</i> , <i>retro-spect</i> , <i>rear-guard</i> .
<b>se,</b>	-	<i>apart</i> , <i>aside</i> ; <i>se-cede</i> , <i>secure</i> , <i>sure</i> .
<b>semi,</b>	-	<i>half</i> ; <i>semi-circle</i> , <i>semi-upright</i> .
<b>sine,</b>	-	<i>without</i> ; <i>sine-cure</i> .
<b>sub,</b>	-	<i>under</i> ; <i>sub-terranean</i> , <i>suc-ceed</i> , <i>suf-fer</i> , <i>sug-gest</i> , <i>sum-mon</i> , <i>sup-port</i> , <i>sus-pend</i> .
<b>subter,</b>	-	<i>beneath</i> ; <i>subter-fuge</i> .
<b>super,</b>	-	<i>above</i> ; <i>super-lative</i> , <i>sur-vey</i> , <i>super-vise</i> .
<b>trans,</b>	-	<i>across</i> ; <i>trans-itive</i> , <i>tra-dition</i> (hence Fr. <i>treason</i> ), <i>trans-it</i> ( <i>trance</i> ).
<b>ultra,</b>	-	<i>beyond</i> ; <i>ultra-marine</i> .
<b>vice,</b>	-	<i>in place of</i> ; <i>vice-roy</i> , <i>vice-reine</i> , <i>vis-count</i> .

### Greek Prefixes.

List.—*Amphi*, *a*, *ana*, *anti*; *apo*, *cata*, *di*, *dia*; *ec*, *en*, *epi*; *hyper*, *hypo*, *meta*; *para*, *peri*, *pro*; *pros* and *syn*.

<b>amphi,</b>	-	<i>on both sides</i> , <i>round</i> ; <i>amphi-theatre</i> , <i>amphi-bious</i> .
<b>a or an,</b>	-	<i>not</i> ; <i>a-theist</i> , <i>a-pathy</i> , <i>an-archy</i> , <i>an-onymous</i> .
<b>ana,</b>	-	<i>up</i> , <i>back</i> ; <i>ana-lysis</i> , <i>ana-tomy</i> , <i>ana-phora</i> .
<b>anti, ant,</b>	-	<i>against</i> ; <i>anti-pathy</i> , <i>ant-arctic</i> .
<b>apo,</b>	-	<i>from</i> , <i>back</i> ; <i>apo-strophe</i> , <i>apo-calypse</i> , <i>aph-orism</i> .
<b>cata,</b>	-	<i>down</i> ; <i>cata-strophe</i> , <i>cata-logue</i> .
<b>di,</b>	-	<i>twice</i> ; <i>di-phthong</i> , <i>dis-syllable</i> .
<b>dia,</b>	-	<i>through</i> ; <i>dia-meter</i> , <i>dia-logue</i> .
<b>ec or ex,</b>	-	<i>out of</i> ; <i>ec-stasy</i> , <i>ec-centric</i> .
<b>en,</b>	-	<i>in</i> , <i>en-ergy</i> , <i>em-phasis</i> , <i>el-lipse</i> .

<b>epi,</b>	-	-	<i>on</i> ; epi-taph, epi-gram.
<b>hyper,</b>	-	-	<i>over, above</i> ; hyper-bole, hyper-metrical.
<b>hypo,</b>	-	-	<i>under</i> ; hypo-thesis, hypo-tenuse.
<b>meta,</b>	-	-	<i>change</i> ; meta-phor, meth-od.
<b>para,</b>	-	-	<i>alongside, contrary to</i> ; par-allel, para-dox.
<b>peri,</b>	-	-	<i>around</i> ; peri-meter, peri-phery, peri-od.
<b>pro,</b>	-	-	<i>before</i> ; pro-logue, pro-gramme.
<b>pros,</b>	-	-	<i>towards</i> ; pros-ody, pros-elyte (one coming toward).
<b>syn,</b>	-	-	<i>together with</i> ; syn-tax, syl-lable, sym-pathy, sy-stem.

### SUFFIXES.

English suffixes are too numerous for all to be given.

Often when a suffix containing a short vowel is added to a root, a vowel in the root is changed in preparation for what follows. This shortening is called **Umlaut** (change of sound) or **Mutation**—*e.g.*

Cat, kitten ; thumb, thimble ; gleam, glimmer ; fox, vixen.

*Note.*—Mutation must be distinguished from Gradation of vowels.

**Gradation** is a change of vowel found in different forms of a Root word of which we cannot say one is derived from the other—*e.g.* in tenses of Strong Verbs, as sing, sang.

The most common suffixes forming Nouns, Adjectives, and Verbs are as follows :

### Teutonic Suffixes.

#### Noun Suffixes.

1. **Agent**—er (ier, yer, ar, or), ster, en, ther (ter), nd, le.
2. **Instrument**—le (el), r, ther (der).
3. **State, quality, action**—dom, hood, head, ing, ness, ship.
4. **Diminutives**—ing, ling, kin, en, ock, y (ie, ey).
5. **Augmentatives**—ard, art.

*e.g.* Doer, clothier, sawyer, liar, sailor, songster, (fem. spinster, vixen), father, feeder, daughter, (milk-er), spider, (spin-ner), friend, beadle, girdle, shovel, stile, stair, water, feather, fodder, kingdom, manhood, god-head, goodness, blessing, hoping, friendship, landscape, gift, sight, death, earth, farthing, riding, Charley, Annie, drunkard, braggart.

### Adjective Suffixes.

**General meaning**—belonging to, somewhat like, made of—  
ed, en, ish (sh, ch), ly, less (without), ow, some (with), th (d),  
ward, y—*e.g.*

Ragged, golden, sweetish, French, manly, witless,  
yellow, narrow, fulsome, gamesome, fourth (third),  
southward, dirty, heavy.

### Verb Suffixes.

**Frequentative**—k, le, er; hark, grapple, scribble, glimmer,  
glitter.

**Causative**—en, se; gladden, hasten, cleanse.

### Latin Suffixes.

#### Noun Suffixes.

1. **Persons**—ant, ent, ate (ee, ey, y), ary (ier, eer, ar, er, or),  
ess or ese (Lat. *ensis*), ess (fem. from Latin, *issa*).

2. **Instrument**—ment, ory, ter (tre).

3. **State, quality, action**—ance, ence, age, ity (ty), ice (ess),  
tion (son), tude, our, ure, y.

4. **Diminutives**—el (le), let (et), ule, cle (sel).

5. **Collectives**—ary, ery, ar, er.

6. **Augmentatives**—oon, one, on.

*e.g.* Servant, agent, advocate, legatee, attorney, army,  
adversary, cavalier, muleteer, vicar, archer, chancellor,  
burgess, Chinese, countess, ornament, pillory, dormi-  
tory, monster, spectre, constancy, confidence, courage,  
enmity, beauty, prejudice, largess, action, reason,  
magnitude, honour, morsel, panel, circle, castle, rivulet,  
bullet, pocket, globule, particle, vessel, cavalry, granary,  
gutter, grammar, balloon, trombone, million.

#### Adjective Suffixes.

al, ane, ar, ary, ine, ate (ete, eet), able, ous (full of), ory,  
ive—*e.g.*

Loyal, humane, vulgar, ordinary, divine, ornate, com-  
plete, discreet, capable, glorious, cursory, plaintive.

**Verb Suffixes.**

**Frequentative**—ate ; agitate, dictato.

**Inceptive**—esce ; effervesce.

**Causative**—fy ; glorify, testify.

**Greek Suffixes.****Noun Suffixes.**

ic, (ics), science and arts ; arithmetic, logic, politics, mathematics.

y, ism, state or action ; melody, theory, philosophy, theism, antagonism.

ist, te, t, agent ; antagonist, sophist, apostate, patriot, idiot.

**Adjective Suffixes.**

ic, ical ; epic, poetic, theological, sceptical.

**Verb Suffixes.**

ize or ise, to make or do ; theorize, sympathise.

**II. ROOT OR PRIMITIVE WORDS.**

The same exercises can be framed for the following words as have been described at the beginning of last section (*v. pp. 194-5*).

**LATIN ROOTS.**

**Ago**, *egi*, *actum*, *agere*, to do or drive.

Agent, act, action, active, activity, ambiguous, en-act, re-enact, exact, trans-act, agitate, agitation.

**Cado**, *ceci*, *casum*, *cadere*, to fall.

Decay, decadent, deciduous, occasion, accident, incident, occident.

**Capio**, *cepi*, *captum*, *capere*, to take.

Captious, captive, capable, accept, acceptable, receive, deceive, perceive, receipt, deceit, perception, receivable, recipient, receptacle, incipient, susceptible, recover, participle, principal, participate.

**Cedo**, cessi, *cessum*, cedĕre, to go, yield.

Accede, concede, exceed, intercede, precede, proceed, recede, secede, succeed, accession, accessible, excessive, intercessor, precedence, unprecedented, procedure, recess, seceder, successful, an(te)cestor.

**Curro**, cucurri, *cursum*, currĕre, to run.

Current, currency, courser, cursive, concur, occur, recur, succour, concurrence, concourse, discourse, excursion, incursion, discursive, precursor.

**Dico**, dixi, *dictum*, dicĕre, to say.

Diction, dictionary, dictation, dictate, addicted, edict, contradict, predict, benediction.

**Do**, dedi, *datum*, dāre, to give.

Add(o), addition, additional, condition, extradition, perdition, edition, tradition, editor, date, dative.

**Duco**, duxi, *ductum*, ducĕre, to lead, draw.

Dux, duke, ductile, viaduct, adduce, conduce, deduce, induce, produce, reduce, reproduce, traduce, conduction, conducive, conductor, conductive, deducible.

**Emo**, emi, *emptum*, emĕre, to buy.

Exempt, exemption, pre-emption, redeem, redemption, redemptive, redeemer.

**Ens**, entis, being (obsolete in Latin except in compounds).

Absent, present.

**Eo**, īvi, *ītum*, īre, to go.

Exit, initiate, obituary, perish, transit, transition, se-dition, initial, transitive, transitory.

**Facio**, feci, *factum*, facĕre, to do, make.

Fact, faction, fashion, factitive, defect, deficient, defeat, defective, confection, efficient, ineffectual, infect, perfect, perfectibility, profit, proficient, refectio, refectory, suffice, surfeit.

**Fero**, tuli, *latum*, ferre, to bring, bear, carry.

Fertile, confer, collate, conference, defer, delay, differ, dilate, elate, infer, offer, prefer, proffer, refer, relate, suffer, transfer, translate, superlative, correlative.



**Firmo**, *avi, atum, āre*, to strengthen.

Affirm, confirm, infirm, reaffirm, affirmation, etc.

**Fugio**, *fugi, fugitum, fugere*, to flee.

Fugitive, refuge, subterfuge.

**Gero**, *gessi, gestum, gerere*, to bear, to carry on.

Gesture, gesticulate, viceregent, suggest, -ion, -ive.

**Gradior**, *gressus sum, gradi*, to go, walk; (*gradus*, a step).

Grade, gradual, aggressor, aggressive, degrade, degradation, digress, egress, ingress, progress, retrograde, transgress.

**Horreo**, *horrui, —, horrere*, to shudder, bristle.

Horror, horrible, horrify, abhorrent.

**Lego**, *legi, lectum, legere*, to gather, read.

Lecture, lesson, lecture, legible, collect, elect, collector, eligible, intellect, intelligent.

**Ligo**, *avi, atum, āre*, to tie, bind.

Ligature, alligation, colligation, ally, allegiance.

**Luceo**, *luxi, —, lucere*, to shine, be clear.

Lucid, lucent, pellucid, translucent.

**Lumen**, light.

Illumine, illumination, illuminate, luminary.

**Mitto**, *misi, missum, mittere*, to send.

Mission, missive, admit, commit, demit, omit, permit, premises, promise, transmit, remit, submit, committee, admissible.

**Moneo**, *monui, monitum, monere*, to warn.

Monitor, admonish, admonitory, admonition, summon.

**Necto**, *nexi or nexui, nexum,nectere*, to bind, join.

An-nex, connect, connection, connective.

**Pars**, a part.

Partial, impartial, impart, participle, participate, parcel, particle, particular.

**Pendo**, *pependi*, *pensum*, *pendere*, to hang.

Append, compendium, depend, suspend, dependence, dependable, suspension, independent.

**Plico**, *avi*, *atum*, *are*, to fold.

Apply, comply, imply, reply, supply, complicate, duplicate, compliance, explicit, suppliant.

**Porto**, *avi*, *atum*, *are*, to carry.

Deport, comport, export, import, report, transport, deportment, importation, important, reporter.

**Prehendo**, *prehendi*, *prehensum*, *prehendere*, to take, catch.

Apprehend, comprehend, reprehend, apprise, comprise, surprise, enterprise, apprehension, apprehensive.

**Premo**, *pressi*, *pressum*, *premere*, to press.

Compress, depress, express, impress, oppress, repress, suppress.

**Ripa**, a bank.

Arrive, derive, arrival, derivation, riparian.

**Rumpo**, *rupi*, *ruptum*, *rumpere*, to break, burst.

Rupture, abrupt, corrupt, erupt, irruption, interrupt, corruption, corruptible, incorruptible.

**Scando**, *scandi*, *scansum*, *scandere*, to climb.

Ascend, descend, transcend, ascension, ascendant, condescend, scansion.

**Scribo**, *scripsi*, *scriptum*, *scribere*, to write.

Scribe, scripture, ascribe, describe, conscribe, inscribe, prescribe, proscribe, subscribe, transcribe.

**Seco**, *secui*, *sectum*, *secare*, to cut.

Sect, dissect, insect, intersect.

**Sentio**, *sensi*, *sensum*, *sentire*, to feel, think.

Sense, assent, dissent, consent, resent, dissension, resentment, resentful.

**Sequor**, *secutus sum*, *sequi*, to follow.

Sequence, consequent, consecutive, consequential, executive, obsequies, subsequent.

**Signo**, *avi*, *atum*, *āre*, to sign, mark.

Sign, signal, assign, consign, design, resign, countersign, assignment, assignation, designation, resignation.

**-spicio**, *-spexi*, *-spectum*, *-spicere*, to see.

Aspect, circumspect, respect, suspect, inspection, introspection, conspicuous, perspicuous, prospective, respectful, respectable, irrespective, suspicion, retrospective.

**Sto**, *steti*, *statum*, *stāre*, to stand, **sisto**, to make to stand.

Station, state, distant, constant, extant, instant, assistant, desist, consist, exist, insist, resist, subsist, assistance, irresistible, substitute, unstable.

**Tango**, *tetigi*, *tactum*, *tangere*, to touch.

Tangent, intangible, attach, detach, contact, intact, contagion, contagious.

**Tendo**, *tetendi*, *tensum* or *tentum*, *tendere*, to stretch, strain.

Tent, attend, attention, contentious, extend, intention, ostensible, pretender, portentous, subtend, intensive, intensify.

**Teneo**, *tenui*, *tentum*, *tenere*, to hold.

Tenant, attain, contain, detain, entertain, pertain, retain, sustain, content, contentment, detention, pertinent, retainer, retinue, retentive, sustenance.

**Traho**, *traxi*, *tractum*, *trahere*, to draw.

Treason, tract, trace, attraction, contractive, intractable, retrace, subtract, portray, betray, retreat.

**Venio**, *vēni*, *ventum*, *venire*, to come.

Advent, convent, event, invent, invention, inventive, prevent, subvention, supervene, adventure, convenient, revenue.

**Verto**, *verti*, *versum*, *vertere*, to turn.

Version, averse, adverse, advert, convert, divert, invert, pervert, revert, subvert, obverse, adversary, adversative, advertisement, conversation, convertible, vertical.

**Via**, a way, or road.

devious, obvious, pervious, previous.

**Video**, *vīdi*, *visum*, *vidēre*, to see.

Vision, evident, provident, prevision, revise, survey,  
supervise, supervisor, invisible.

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### GREEK ROOTS.

**Agein** (*ēg-*), to lead (*agōgos*, a leader), stratagem, strategist,  
synagogue.

**Agōn**, a contest, agony, antagonist, agonize.

**Allēlōn**, of one another, parallel.

**Anthrōpos**, man, anthropology, philanthropist.

**Archē**, rule, anarchy, monarchy.

**Arctos**, bear, Great Bear, arctic, antarctic.

**Arithmos**, number, arithmetic.

**Ballo**, I throw, hyperbole, symbol.

**Bios**, life, amphibious, biography.

**Doxa**, opinion, paradox, orthodox (*orthos*, right).

**Dynamis**, power, dynamo, dynamite.

**Elthein**, to come or go, proselyte (one coming towards).

**Ergon**, work, energy, energetic.

**Grapho**, I write, geography, (*gē*, the earth), epigram, programme.

**Histēmi**, to cause to stand, system.

**Stasis**, a standing, ecstasy, ecstatic.

**Hōdos**, a way, method, period.

**Horizo**, to divide, aphorism, horizon.

**Idios**, private, idiot, idiom.

**Kalypto**, I cover, apocalypse.

**Kentron**, a centre, eccentric.

**Lambano**, I take, syllable.

**Leipo**, I leave, ellipse, eclipse.

**Logos**, word, dialogue, prologue, catalogue, logic.

**Luo**, I loosen, analysis, paralysis.

**Manthano**, I learn, mathematics.

**Melos**, song, melody, melodious.

**Metron**, a measure, diameter, perimeter, hypermetrical.

**Ōdē**, a song, melody, parody, prosody.

**Onyma**, a name, anonymous, synonym.

**Pathos**, feeling, apathy, antipathy, sympathy, sympathize.

**Patris**, native country, patriot.

**Phēmi**, I say, emphasis, euphemism (*eu* = well).

**Phero**, I carry, periphery, metaphor, anaphora.

**Philos**, friend, philosophy, philanthropy.

**Phōnē**, *sound*, telephone, phonograph.  
**Phōs**, *light*, photography, phosphorus.  
**Phthongge**, *voice, sound*, diphthong.  
**Pōlis**, *a city*, police, policy, politics.  
**Skopeo**, *I see*, examine, telescope, sceptic.  
**Sophos**, *wise*, philosophy, sophist.  
**Strepho**, *I turn*, apostrophe, catastrophe.  
**Taphos**, *a tomb*, epitaph.  
**Tasso**, *to arrange*, syntax, tactics.  
**Teino**, *I stretch*, hypotenuse.  
**Tēle**, *afar*, telegraph, telepathy.  
**Temno**, *I cut*, anatomy, tmesis, tome.  
**Theaomai**, *I see*, theatre, amphitheatre.  
**Theōreo**, *view, examine*, theory, theorist, theorize.  
**Theos**, *a god*, theism, atheist, polytheist.  
**Tithēmi**, *I place*, theme.  
**Thēsis**, *a placing*, thēsis, antithēsis.

## CHAPTER XXVIII.

### FIGURES OF SPEECH.

**A Figure of Speech** is any deviation for increased effect from the plain and ordinary method of speaking.

Figures of Speech are usually classified as

- I. Figures of Resemblance or Similarity.
- II. „ „ Contrast.
- III. „ „ Association or Contiguity.
- IV. Miscellaneous Figures.

#### I. FIGURES OF RESEMBLANCE.

1. (1) He fought like a lion.
- (2) Like as the waves make towards the pebbled shore,  
So do our minutes hasten to their end.
- (3) When I hear the right honourable gentleman  
attacking the consistency of others, I am irresistibly reminded of the attack of the pot upon the kettle because of its blackness.

**A Simile** (Lat. *similis*, like) is a comparison of two unlike things to show their similarity of relation to other two unlike things.

*Note.*—The simile must be clearer and better known than the original ideas, and should be strictly relevant. The **Epic Simile** however, in Homer, Virgil, Milton, etc., is often expanded for its own intrinsic beauty, and then irrelevant but picturesque detail are added.

2. (1) He was a lion in the fight.
- (2) Ye are the salt of the earth.
- (3) He is fond of blowing his own trumpet.

**Metaphor** (Gr. *metapherein*, to carry over, transfer) identifies two unlike things on account of their implied similarity of relation.

*Notes.*—1. Metaphor is compressed simile. It transfers the name and properties of one thing to another, while simile keeps them distinct. They may be expanded into similes—*e.g.*

As a lion (fights bravely) (known ideas).  
He fought bravely (unknown ideas).

2. All language is full of metaphors, which are no longer felt as unusual or figurative modes of speech. For instance, all words relating to invisible things have been formed by transference from the material world on the assumption that there is an analogy between the two—*e.g.* integrity, courage, eminence, a sharp voice, a dull mind, etc.

3. Metaphors, if kept distinct, may succeed each other without fault. **Mixed Metaphors** occur when metaphors from different sources are combined in one phrase or clause, or in others depending on it—*e.g.*

- (a) Even from the tomb the voice of Nature cries,  
Even in our ashes live their wonted fires.
- (b) I bridle in my struggling Muse in vain,  
That longs to launch into a bolder strain.
- (c) To take arms against a sea of troubles.
- (d) I smell a rat ; I see him floating in the air ; but, mark me  
I shall nip him in the bud.
- (e) Robert Boyle was the Father of Chemistry, and brother of  
the Earl of Cork.

3. (a) O, welcome, pure-eyed Faith, white-handed Hope,  
Thou hovering angel, girt with golden wings.
- (b) Youth at the helm, and Pleasure at the prow.
- (c) The trees of the field shall clap their hands.

**Personification** (Latin, *persona*, a mask, person) is the attributing of life and personal qualities to feelings, abstract ideas, or things without life.

Personification is a kind of Metaphor, and is the foundation of the Fable as a form of literature. The Fable is an improbable story, in which beasts talk and act like men, and is intended to instruct and amuse. It must be distinguished from the Parable, which is never impossible, like the Fable, and is a short story intended to convey a moral lesson. An Allegory, again, is a sustained Parable, containing a series of incidents, and intended to teach some moral truth or truths.

## II. FIGURES OF CONTRAST.

1. (a) Education is to know something of everything,  
and everything of something.
- (b) Who but must laugh, if such a man there be?  
Who would not weep, if Atticus were he?
- (c) To err is human, to forgive divine.

**Antithesis** (Gk. *anti*, against, and *thesis*, a placing) is the placing of one word or fact against another for the sake of contrast.

Almost every word has its opposite—*e.g.* true, false; black, white—and by expressly mentioning it we emphasise the word itself. Antithesis also includes words which without being exact opposites have a certain contrast, or which partly define another by subtracting from it its excess of meaning—*e.g.*

Butchered to make a Roman holiday.  
He had his jest, and they had his estate.  
The cup that cheers, but not inebriates.

A Form of Antithesis is the **Balanced Sentence**, in which the words to be contrasted are put in corresponding places in the sentence—*e.g.*

There is that maketh himself rich, yet hath nothing;  
there is that maketh himself poor, yet hath great  
riches.

The Highest Good is the greatest happiness of the  
greatest number.

Might is right.

With <sup>1</sup>joy they heard the summons to <sup>2</sup>arms, but  
The order for <sup>2</sup>peace was listened to with <sup>1</sup>sullen looks.

- An Epigram** (Gk. *epi*, on, *gramma*, letter, or writing) is a pointed saying, whose apparent contradiction emphasises its real meaning.

Forms of the Epigram are the (1) **Seemingly Identical Assertion**, (2) **Seeming Irrelevance**, (3) **Parody**, and (4) **Pun**.

- The Pun, or Paronomasia (Gk. *para*, beside, *onoma*, a name or word) is the play upon words carried to an excess. In the true pun there is no connection of meaning between the two uses of the word. It teaches nothing, and illustrates nothing, and is a mere exercise of ingenuity used chiefly by comic writers. Sometimes the pun is almost an epigram—*e.g.*

3. The Russian grandees came to Elizabeth's court, dropping pearls and vermin.

Some killed partridges, others time only.

**The Condensed Sentence** is an abbreviated sentence in which ideas are brought together under one construction instead of being separated, though their unlikeness causes a feeling of incongruity.



## III. FIGURES OF ASSOCIATION OR CONTIGUITY.

1. **Metonymy** (Gk. *meta*, in exchange for, *onoma*, a name) is the substitution of the name of one thing for the name of another which is distinct from it but connected with it in some way. It includes

- (1) The symbol for the thing signified—*e.g.*  
The crown, red tape, the Bar, the stake, taking pains.
- (2) Instrument for agent.  
A good style, to carry fire and sword, be true to the flag.
- (3) Container for thing contained.  
Socrates drank the fatal cup, the bottle, England, Rome (for its people), the 19th century saw many improvements.
- (4) Effect for cause.  
Grey hairs (old age), shade (trees).
- (5) Cause for effect.  
A writing, a growth, a benevolence.
- (6) Maker for his work, and place for its product.  
To read Milton, a Bradshaw, mackintosh, morocco, china, strathspey.
- (7) A passion for its object.  
Lycidas, your sorrow, is not dead.  
The Lord is my strength and my song.

Really included in Metonymy are several other figures.

2. Consider the lilies how they grow.  
All hands on deck!

**Synecdoche** (Gk. *syn*, with, *ecdoche*, a receiving) is the substitution of one thing for another which is partly the same in meaning. It includes many varieties—*e.g.*

- (1) Part for the whole.  
Ten sail (ships), all hands on deck, a regiment of 500 sabres, ten summers (years), The Tempter (Satan).
- (2) Whole for part.  
The smiling year (spring), the Roman world.

- (3) Less general for more general.  
Consider the lilies, how they grow.
- (4) More general for less general.  
Measure (dance), liquor (intoxicants), action (battle),  
departed (dead), note (money), business, blackbird.
- (5) Concrete for abstract.  
Dirt (dirtiness), venomous tongues (slander).
- (6) Abstract for concrete.  
Youth, nobility, His Majesty, a justice of the peace.
- (7) Material for thing made.  
The trusty steel, silver and gold have I none.

3. A Daniel come to judgment, to out-Herod Herod.  
He is a perfect Solomon, a doubting Thomas, etc.

**Antonomasia** is the use of a Proper Noun for a Common, an individual for a class.

4. Melissa shook her doubtful curls.  
A lackey presented an obsequious cup of coffee.  
And drowsy tinklings lull the distant folds.  
Also, the cheapest market, a criminal court, melancholy news.

**Transferred Epithet** (or **Hypallage**) is a transference of an epithet appropriate only to one thing to another with which it is associated in the mind.

#### IV. MISCELLANEOUS FIGURES.

1. No doubt but ye are the people, and wisdom shall die with you.  
Of course I am too stupid to understand such things.  
Here lies Alexander Macpherson,  
A very superior person.  
If ideas were innate it would save much trouble to many worthy persons.

**Irony** (Gk. *Eirōneia*, dissimulation) is the expression of a meaning contrary to the literal meaning of the words used. A stronger and bitterer form is called **Sarcasm**.

2. The Germans in Greek  
Are sadly to seek,  
All, save only Hermann,—  
And Hermann's a German.

William Bruce is William Bruce.

When Sandy was in the neighbourhood, the wives of the farmers always began to complain of the foxes stealing their chickens.

**Innuendo** (Lat. *in*, into, *nud*, I nod) is suggesting a meaning, instead of stating it plainly.

*Note.*—Many figures can express Innuendo—*e.g.* the forms of Epigram.

3. 'The departed (dead),' the Good People (fairies), he  
fell asleep (died), light fingered gentry (thieves).  
To make a strategic movement to the rear (to be  
defeated).

**Euphemism** (Gk. *eu*, well, *phēmi*, I speak) is a substitution of a pleasing for a harsh expression. It is really a form of Innuendo, and sometimes a Synecdoche.

4. A citizen of no mean city.  
He had no inconsiderable share in the result.  
They were not altogether imbeciles, these men.

**Litotes** (Gk. *lītōtes*, plainness) or **Meiosis** (Gk. *meiōo*, I lessen) is a substitution of a negative expression which suggests an opposite affirmative.

5. How weary, stale, flat, and unprofitable.  
It is an outrage to bind a Roman citizen; to scourge him is an atrocious crime; to put him to death is almost a parricide, but to crucify him—what shall I call it?  
He laboured, fought, and died for his country.

**Climax** (Gk. *klímax*, a ladder) is an arrangement of a series of thoughts, so that they rise in importance and emphasis to the end.

Die, and endow a college, or a cat.

The mountain laboured and brought forth a mouse.

**Anti-climax** or **Bathos** (Gk. *bathos*, depth) results when a weaker or less important term comes last.

6. Belinda smiled and all the world was gay.

That execrable sum of all the villainies, commonly  
called the Slave Trade.

But if the while I think of thee, dear friend,

All losses are restored, and sorrows end.

Hair-splitting, over head and ears, to speak volumes.

**Hy-per-bo-le** (Gk. *hyper*, above, beyond, *ballō*, I throw) is an exaggerated expression.

7. (1) On, on they come, and darker grows the night,  
and wilder grows the sea.

Half a league, half a league,

Half a league, onward.

(2) Null and void, safe and sound, fire and fury, etc.

(3) By fraud, by violence, by open rebellion he  
attained his end.

(4) Surely He hath borne our griefs and carried our  
sorrows.

**Repetition** is the use of the same or nearly the same words several times for the sake of emphasis.

The Repetition may be of (1) the same words, (2) pairs of synonymous words (*v.* Bilingualism, p. 191), (3) prepositions or conjunctions, (4) a series of parallel phrases or clauses.

Repetitions without just cause may be an error. The main forms of Repetition are called Tautology and Pleonasm.

**Tautology** (Gk. *to auto*, the same, *lego*, I say) is the repetition of an idea by two or more words in the same grammatical situation—*e.g.* (2) above, and

How weary, stale, flat, and unprofitable  
Seem to me all the uses of this world.

**Pleonasm** (Gk. *pleon*, more) or **Redundancy**, is the repetition of an idea, or various shades of an idea by words not in the same grammatical relations (e.g. adj. or noun, prep. and adv., verb and adv.).

The fleets gave mutual support to each other.  
 From thence he went to Edinburgh.  
 I saw it with my own eyes.

Tautology and Pleonasm are justifiable for emphasis, and for accurately defining a meaning—e.g. one and the same, subject matter, end and aim, figure or shape.

8. Nine times the space that measures day and night  
 To mortal men, he with his horrid crew  
 Lay vanquished.

Shall not the judge of all the earth do right?

The very source and fount of day  
 Is dashed with wandering isles of night. (i.e. the sun  
 has spots).

He was no better than he should be.

**Circumlocution** or **Periphrasis** (Gk. *peri*, round, *phrazo*, I speak) is a roundabout way of expression. It is justifiable for greater dignity or impressiveness, for greater clearness, for picturesque or humorous effect, or for euphemism.

**Paraphrasing** is the best known form of Circumlocution.

9. (a) Apt Alliteration's artful aid.

(b) Like a glow worm golden  
 In a dell of dew.

(c) A bookful blockhead, ignorantly read,  
 With loads of learned lumber in his head.

(d) Wilful waste makes woeful want.

**Alliteration** is the repetition of the same letter at the beginning of several words (v. Prosody, p. 162).

10. (1) When Ajax strives some rock's vast weight to throw,  
 The line too labours, and the words move slow.

(2) So he with difficulty and labour hard  
 Moved on, with difficulty and labour he. . . .  
 The coo of doves in immemorial elms.

**Onomatopœia** is the imitation of the sense by the sound of words.

*Note.*—Many words are formed thus—clank, crash, coo, crackle, fizz, mew, grunt, splash, whistle.

11. Great is Diana of the Ephesians.  
Jacob have I loved, but Esau have I hated.  
Seldom had he felt better.  
And all the air a solemn stillness holds.

**Inversion** (Lat. *in*, in, and *verto*, I turn) is the moving of a word out of its natural place in the sentence for the sake of emphasis.

12. Seest thou a man wise in his own conceit? There is  
more hope of a fool than of him.  
What is the chief end of man? etc.  
Nevertheless, when the Son of Man cometh, shall he  
find faith on the earth?  
Can any good thing come out of Nazareth?

**Interrogation** (as a Figure of Speech) is a question asked for emphasis when an answer is not expected.

It may serve to call attention to a statement, to cause interest in a following statement or reply (catechetical method), and may be used to make a doubting, wondering, or (oftenest) a negative statement (**Rhetorical Question**).

13. How sweet the moonlight sleeps upon this bank!  
O for a lodge in some vast wilderness!  
O for a muse of fire that would ascend  
The brightest heaven of invention!

**Exclamation** is an abrupt utterance to express some strong emotion with greater emphasis.

14. O Caledonia, stern and wild!  
Milton! thou shouldst be living at this hour.  
Eternal Spirit of the chainless Mind!  
Brightest in dungeons, Liberty, thou art.

**Apostrophe** is a sudden address to a person or personified idea.

15. (a) I see before me the gladiator lie:  
He leans upon his hand, etc.
- (b) Lochiel! Lochiel! beware of the day,  
When the Lowlands shall meet thee in battle array,  
For the field of the dead rushes red on my sight, etc.
- (c) Is this a dagger that I see before me,  
The handle toward my hand? etc.

Vision is a figure in which past or future or purely imaginary events are described as present, and as if passing before one's eyes (cp. Historic Present Tense).

Vision is really a composite figure of speech referring to incidents or scenes of some length, and generally employing Interrogation, Exclamation, and Apostrophe within it. The writer describes the scene as if he were present with the actors in it and sharing the emotions excited by it.

### MINOR FIGURES OF SPEECH.

1. **Oxymoron** (Gk. *oxys*, sharp, *mōros*, dull) is the use of apparently contradictory words regarding the same thing—e.g.

Make a noise quietly.  
Cruel kindness.  
Faith unfaithful kept him falsely true.

2. **Anacoluthon** (Gk. *a* or *an*, not, *akolouthēō*, I follow) is a break in the construction of a sentence so that in grammar or thought the two parts are unconnected.

Lend it rather to thine enemy,  
Who, || if he break, thou mayest with better face  
Exact the penalty.

3. **Aposiopēsis** (Gr. *apo*, from, *siōpāō*, I am silent) is leaving a sentence unfinished when the intended meaning is obvious.

Why were you so foolish? Just because—  
Your old kind father, whose frank heart gave all—  
O, that way madness lies! let me shun that.

4. **Ellipsis** (Gk. *en*, in, *leipo*, I leave) is omission of words for the sake of shortness. Many errors are caused by ellipsis, the

general principle of its use being that a word should not be elided unless the same form occurs again in the sentence—*e.g.*

The upper part of the house of which I know nothing,  
and ^ have never seen.

You are as wise ^ or wiser than he.

His brow was wrinkled and his lips ^ compressed.

Tell me what has ^ or is happening.

This principle, however, is not invariable, especially at the end of sentences.

I am taller than you (are).

He did it without intending to (do it).

5. **Zeugma** is the joining of two nouns to a verb which suits only one of them, but suggests another verb for the other noun.

(1) Moloch, . . . . . besmeared with blood  
Of human sacrifice and parents' tears.

(2) His altar breathes  
Ambrosial odours and ambrosial flowers.

Zeugma is a kind of Ellipsis, and a Condensed Sentence.

6. **Hendiadys** (Gk. *hen*, one, *dia*, through, *dyoin*, two) is the replacing of a noun and dependent adjective or noun by two independent nouns—*e.g.* With might and main, By force and arms.

7. **Asyndeton** (Gk. *a*, not, *syn*, with, *deton*, connection) is the omission of connectives for greater vividness and emphasis—*e.g.*  
I came, I saw, I conquered.

**Rhetorical Parsing.**—The distinguishing of Figures of Speech is called Rhetorical Parsing. Sometimes, as has been pointed out above, one phrase may exemplify several figures—*e.g.*

**Model.**—O Solitude, where are the charms  
That sages have seen in thy face?

O Solitude . . . thy = Apostrophe.

Solitude . . . face = Personification of a feeling or state.

Where etc. = Implies there are none, therefore this  
is Interrogation.

The passage means 'The pleasures of solitude praised by wise men do not exist.'



## EXERCISE XXVIII.

A. *Expand the following metaphors into similes.*

- (a) The meteor flag of England  
Shall yet terrific burn.
- (b) Father Thames!, the dogs of war, a striking thought,  
a deep roar.
- (c) Raleigh . . . whose breast with all  
The sage, the patriot, and the hero burned.
- (d) Paradise was opened in his face.
- (e) Put on the whole armour of God.
- (f) Do not put the cart before the horse.
- (g) He counted his chickens before they were hatched.

B. *Give the literal meaning of the following, identify the figures of speech, and criticise or justify when necessary as to appropriateness, clearness, or correctness.*

1. The Assyrian came down like a wolf on the fold.
2. Red Battle stamped his foot. 3. This mistake kindled a seed of future troubles.
4. Ere the blabbing eastern scout,  
The nice Morn, on the Indian steep  
From her cabined loophole peep,  
And to the tell-tale sun descry  
Our concealed solemnity.
5. He left the name, at which the world grew pale,  
To point a moral, or adorn a tale.
6. Though deep, yet clear, though gentle yet not dull,  
Strong, without rage, without o'erflowing full.
7. Wherever their kettledrums were heard, the peasant threw his bag of rice on his shoulder, hid his small savings in his girdle, and fled with his wife and children to the mountains or the jungles, to the milder neighbourhood of the hyena and the tiger. 8. Verbosity is cured by a wide vocabulary. 9. Inflamed with bad passions and worse whisky. 10. Who's Who? 11. He calls a spade a spade. 12. He had a number of coins of the Roman emperors, and a good many more of the later English kings. 13. Hardly had he come before he had

to return. 14. You and I both agree. 15. It is better to stay here rather than to cross in a storm. 16. I know thee, who thou art. 17. He drew his fiery sword. 18. And on a sudden, lo! the level lake, And the long glories of the winter moon. 19. Thou madest him to have dominion over the works of Thy hands, Thou hast put all things under his feet. 20. I am not amused but disgusted.

21. Not battlements and towers, but men,  
True hearted men; these constitute a state.

22. A person small and emaciated, a high and intellectual forehead . . . .; such was his aspect.

23. I came, I saw, I conquered.

24. If ever you have looked on better days,  
If ever been where bells have knoll'd to church,  
If ever sat at any good man's feast,  
If ever from your eyelids wiped a tear,  
And know what 'tis to pity and be pitied—  
Let gentleness my strong enforcement be.

**C.** *Identify and discuss the following as in B.*

1. The hawthorn bush, with seats beneath the shade,  
For talking age and whispering lovers made.
2. Consideration, like an angel, came  
And whipped the offending Adam out of him.
3. Now all the youth of England are on fire,  
And silken dalliance in the wardrobe lies.
4. So frowned the mighty combatants, that hell  
Grew darker at the frown.
5. Earth felt the wound, and Nature, from her seat  
Sighing through all her works, gave signs of woe.
6. He buys, he sells, he steals, he kills for gold.
7. The glories of our blood and state  
Are shadows, not substantial things.  
There is no armour against Fate,  
Death lays her icy hand on kings.
8. Where are the songs of Spring? Ay, where are they?
9. God made the country and man made the town.
10. With age, with cares, with maladies oppressed  
He seeks the refuge of monastic rest.
11. Teach me like thee, in various nature wise,  
To fall with dignity, with temper rise.

12. The undiscovered country from whose bourne  
No traveller returns.
13. Weep no more, woeful shepherds, weep no more,  
For Lycidas, your sorrow, is not dead  
Sunk though he be beneath the watery floor.
14. Not on thy sole, but on thy soul, harsh Jew,  
Thou makest thy knife keen.
15. A second Daniel, a Daniel, Jew !  
Now, infidel, I have you on the hip.
16. He lives to build, not boast, a generous race.
17. Look how the Lion of the sea lifts up his ancient crown,  
And underneath his deadly paw treads the gay lilies  
down.  
So stalked he when he turned to flight, on that famed  
Picard field,  
Bohemia's plume, and Genoa's bow, and Caesar's eagle  
shield.
18. Voltaire said the English shot one admiral to encourage  
the others.
19. When Ben Jonson was told Shakespeare never blotted  
a line, he said, 'I would he had blotted a thousand.'
20. The drunken surveyor had a sort of fits that always  
towards sunset inclined him to assume a horizontal  
posture.
21. Full fathom five thy father lies  
Of his bones are coral made.
22. Behold the English beach  
Pales in the flood with men, with wives, with boys,  
Whose shouts and claps out-voice the deep-mouthed sea.
23. England ! with all thy faults I love thee still.
24. Methought I saw the grave where Laura lay,  
Within the Temple where the vestal flame  
Was wont to burn ; and passing by that way  
.  
.  
.  
.  
.  
.  
All suddenly I saw the Faerie Queen :  
At whose approach the soul of Petrarch wept, etc
25. With many a weary step, and many a groan,  
Up the high hill he heaves a huge round stone,  
The huge round stone resulting with a bound,  
Thunders impetuous down, and smokes along the ground.

## APPENDIX I.

## STRONG AND WEAK VERBS.

## (CHAPTER XIX.)

In the following lists only words used in modern English are given. An Asterisk (\*) at the present tense means that the verb is also fully Conjugated as a Regular Weak Verb. Irregular Weak forms of Strong Verbs are inserted with asterisks wherever they occur.

In repetition **always insert the regular forms**, if any, even though omitted for shortness in these lists,—*e.g.* awake, awoke or awaked, awoke or awaked, and make oral sentences about any that are unfamiliar or cause error.

## LIST OF STRONG VERBS.

## Present Ind.

## Past Ind.

## Perf. Part. Pass.

(a) behold

beheld

beheld

bind \*

bound

bound

burst

burst

burst

fight

fought

fought

find

found

found

get

got

got

grind

ground

ground

hold

held

held

shoot

shot

shot

sit

sat

sat

\*spit

spat or spit\*

spat or spit\*

wind

wound

wound

(b) abide

abode

abode

arise

arose

arisen

\*awake

awoke

awoke

bear (bring forth)

bore

born

bear (carry)

bore

borne

beat

beat

beaten

beget

begot

begotten

begin

began

begun

bespeak

bespoke

bespoken

bid

bade or bid

bidden or bid

bite

bit

bitten or bit

blow

blew

blown

break

broke

broken

chide

chid\*

chidden or chid\*

choose

chose

chosen

cleave

clove or cleft\*

cloven or cleft\*

## Present Ind.

## Past Ind.

## Perf. Part. Pass.

cling	clung	clung
come	came	come
*crow	crow	—
dig	dug	dug
draw	drow	drawn
drink	drank	drunk
drive	drove	driven
eat	ate	eaten
fall	fell	fallen
fling	flung	flung
fly	flew	flown
forbear	forbore	forborne
forbid	forbad	forbidden
forget	forgot	forgotten
forsake	forsook	forsaken
freeze	froze	frozen
give	gave	given
grow	grew	grown
*hang	hung	hung
*heave	hove	—
*hew	—	hewn
hide	hid	hidden or hid
know	knew	known
*lade	—	laden
lie	lay	lain
*mow	—	mown
ride	rode	ridden
ring	rang	rung
rise	rose	risen
*rive	—	riven
run	ran	run
*saw	—	sawn
see	saw	seen
*sew	—	sewn
shake	shook	shaken
*shear	shore	shorn
shine	shone	shone
show (shew)	showed (shewed)*	shown (shewn)
shrink	shrank or shrunk	shrunk
sing	sang	sung
sink	sank	sunk
slay	slew	slain
slide	slid	slidden or slid
sling	slung	slung
slink	slunk	slunk
smite	smote	smitten
*sow	—	sown
speak	spoke	spoken
spin	span or spun	spun
spring	sprang	sprung
*stave	stove	—
stick	stuck	stuck

Present Ind.	Past Ind.	Perf. Part. Pass.
sting	stung	stung
stink	stank or stunk	stunk
*strew	—	strewn
stride	strode	stridden
strike	struck	struck
string	strung	strung
strive	strove	striven
swear	swore	sworn
*swell	—	swollen
swim	swam	swum
swing	swung	swung
take	took	taken
tear	tore	torn
*thrive	throve	thriven
throw	threw	thrown
tread	trod	trodden or trod
*wake	woke	—
wear	wore	worn
weave	wove	woven
win	won	won
wring	wrung	wrung
write	wrote	written

### IRREGULAR WEAK VERBS.

Irregular weak verbs are of four classes—

1. The suffix of the past and perfect participle has disappeared, having united with a final dental, and changing -d into -t after -l or -n (rid, send).
2. The ending of the past has caused a change of vowel (tell).
3. Where the vowel has been changed and the suffix has afterwards disappeared these verbs look like strong verbs (bleed, clothe).
4. The suffix of the past and perfect participle is -t instead of -ed (burn).

Present Ind.	Past Ind.	Perf. Part. Pass.
(1) bend	bent	bent
*blend	—	blent
build	built	built
cast	cast	cast
cost	cost	cost
cut	cut	cut
*gild	gilt	gilt
*gird	girt	girt
hit	hit	hit
hurt	hurt	hurt
*knit	knit	knit
lend	lent	lent
let	let	let

## Present Ind.

## Past Ind.

## Perf. Part. Pass.

put  
rend  
rid  
send  
set  
shed  
shred  
shut  
slit  
spend  
split  
spread  
\*sweat  
thrust  
\*wet

put  
rent  
rid  
sent  
set  
shed  
shred  
shut  
slit  
spent  
split  
spread  
sweat  
thrust  
wet

put  
rent  
rid  
sent  
set  
shed  
shred  
shut  
slit  
spent  
split  
spread  
sweat  
thrust  
wet

(2) bereave  
beseech  
bring  
buy  
catch  
creep  
deal  
\*dream  
dwell  
feel  
flee  
freight  
hear  
keep  
kneel  
lean  
\*leap  
leave  
mean  
say  
seek  
sell  
shoe  
sleep  
speed  
sweep  
teach  
tell  
think  
\*work

bereft  
besought  
brought  
bought  
caught  
crept  
dealt  
dreamt  
dwelt  
felt  
fled  
fraught  
heard  
kept  
knelt  
leant  
leapt  
left  
meant  
said  
sought  
sold  
shod  
slept  
sped  
swept  
taught  
told  
thought  
wrought

bereft  
besought  
brought  
bought  
caught  
crept  
dealt  
dreamt  
dwelt  
felt  
fled  
fraught  
heard  
kept  
knelt  
leant  
leapt  
left  
meant  
said  
sought  
sold  
shod  
slept  
~~sped~~  
swept  
taught  
told  
thought  
wrought

(3) bleed  
breed  
\*clothe  
feed  
lead

bled  
bred  
clad  
fed  
led

bled  
bred  
clad  
fed  
led

Present Ind.	Past Ind.	Perf. Part. Pass.
*light	lit	lit
meet	met	met
read	read	read
(4)*burn	burnt	burnt
*learn	learnt	learnt
*pen	pent	pent
*smell	smelt	smelt
*spell	spelt	spelt
*spill	spilt	spilt

*Note.*—Irregular by Contraction only—

have	had (haved)	had
make	made (maked)	made

## APPENDIX II.

### MISCELLANEOUS EXERCISES IN ANALYSING AND PARSING.

1. Should it be necessary, fear not that your son will behave as he ought to do.
2. He assured him he would do well to persuade his father to remain a prisoner for a few hours.
3. He asked him whether those men he had seen were likely to do their work negligently, or whether it would not be perilous to attempt to force their way from a house when all the avenues were guarded by such men as he had now seen.
4. Julian considered that the best service he could now render Bridgenorth would be to disclose his plot, and, if possible, send him warning to save his person.
5. Say (we), the villains were to join you—not that I would permit it without most positive assurances for the king's safety—what hope have you of carrying the Court?

*Note.*—'Not that'=(I do) not (say it) because . . . cp. *non quod*, or *non quo*, in Latin.

6. From one table to another glided the Merry Monarch, the man that would have best sustained his character had life been a continued banquet, and its only end to enjoy the passing hour, and send it away as pleasantly as might be.
7. Now that we have met, may I recommend you to return with as little eclat as you came hither.
8. The others laughed not the less loud that they laughed for example's sake, and upon trust.



9. I confessed, if it might be so, I would rather find my way to the palace on my own feet.
10. We wished to ask your grace about the musical mask, which you designed us here, but which has miscarried, as we understand.
11. 'My way is yours,' said the pertinacious Ganlesse, as he called himself.
12. Would to God we had as good a riddance of others as dangerous.
13. When a man asserts that he is just as good as another he always believes he is better.
14. Having finished the work, it is time for us to rest till to-morrow morning.
15. If you have a friend that will reprove your faults, consider that you enjoy a blessing which the king upon the throne cannot have.
16. The command came upon him with the more joyful surprise that he had received a previous hint, ere he left the court of justice, that it would be prudent in him to go down to Martindale before presenting himself at Court.
17. Slaves cannot breathe in England, if their lungs  
Receive our air, that moment they are free,  
They touch our country, and their shackles fall.
18. O, could I fly, I'd fly with thee;  
We'd make with social wing  
Our annual visit o'er the globe,  
Companions of the spring.
19. I wind about, and in, and out,  
With here a blossom sailing,  
And here and there a lusty trout,  
And here and there a grayling.
20. Honour and shame from no condition rise;  
Act well your part, there all the honour lies.
21. The real science of political economy is that which teaches nations to desire and labour for the things that lead to life.
22. Down dropt the breeze, the sails dropt down,  
'Twas sad as sad could be.
23. How often have I blessed the coming day,  
When toil remitting lent its turn to play.
24. These were thy charms, sweet village! sports like these  
With sweet succession taught even toil to please.
25. No: dear as freedom is, and in my heart's  
Just estimation prized above all price,  
I had much rather be myself the slave  
And wear the bonds, than fasten them on him.
26. 'Flibbertigibbet,' answered Wayland, 'hath that about him which may redeem his turn for mischievous frolic; for he is as faithful, when attached, as he is tricky and malignant to strangers, and, as I said before, I have cause to say so.'

27. When I was young—Ah, woful when !  
Ah ! for the change 'twixt now and then !  
This body that does me grievous wrong,  
How lightly then it flashed along.
28. Few men are able to grasp more than one side of a great truth, as  
we see when Carlyle believed that the whole of politics lay in  
finding out your able man, and then obeying him implicitly, but  
Mill maintained that it consisted in obeying as little as possible.
29. Vice is a monster of so frightful mien,  
As, to be hated, needs but to be seen ;  
Yet seen too oft, familiar with her face,  
We first endure, then pity, then embrace.
30. Socrates died a martyr for intellectual freedom, and Christianity,  
though it never favours violent insurrection against authority,  
has undoubtedly been a force making for individual freedom.
31. There is no danger in admitting this, provided it is understood  
that true freedom means acting in obedience to the highest law  
of one's nature, while those who break this law in obedience to  
the impulse of the passions are slaves indeed and live not in  
liberty but in license.
32. As Man, perhaps, the moment of his breath,  
Receives the lurking principle of death,  
The young disease, that must subdue at length  
Grows with his growth, and strengthens with his strength,  
So, cast and mingled with his very frame,  
The Mind's disease, its ruling passion, came.
33. Accordingly we may conclude, not that obedience will be done  
away with, but that it will become more rational and universal,  
and that, as the conscience and the life become more responsive  
to the inner law of our being, many of our present outward  
restraints on our conduct will become unnecessary.
34. Kilmeny had been where the cock never crew,  
Where the rain never fell, and the wind never blew,  
But it seemed as the harp of the sky had rung,  
And the airs of heaven played round her tongue,  
When she spake of the lovely forms she had seen,  
And a land where sin had never been.
35. The Frenchman strings his thoughts together, as far as he can,  
in the most logical and natural order, and so lays them before  
his reader one after the other for convenient deliberation, so  
that every one of them may receive undivided attention.
36. What we know must be, and is as common  
As any the most vulgar thing to sense,  
Why should we in our peevish opposition,  
Take it to heart?
37. The German, on the other hand, weaves his thoughts together into  
a sentence which he twists and crosses, and crosses and twists  
again, because he wants to say six things all at once, instead of  
advancing them one by one.

38. In those long sentences rich in involved parentheses, like a box of boxes one within another, and padded out like roast geese stuffed with apples, it is really the memory that is chiefly taxed, while it is the understanding and the judgment which should be called into play, instead of having their activity thereby actually hindered and weakened.
39. That I am guiltless of your father's death,  
And am most sensibly in grief for it,  
It shall as level to your judgment pierce,  
As day does to your eye.
40. Exaggeration of every kind is as essential to journalism as it is to the dramatic art; for the object of journalism is to make events go as far as possible.
41. It would be a good thing to buy books if one could also buy the time in which to read them; but generally the purchase of a book is mistaken for the acquisition of its contents.
42. Now stir the fire, and close the shutters fast,  
Let fall the curtains, wheel the sofa round.  
And while the bubbling and loud-hissing urn  
Throws up a steamy column, and the cups  
That cheer but not inebriate, wait on each,  
So let us welcome peaceful evening in.
43. From this it is plain that, whereas it is very difficult to win fame, it is not hard to keep it when once attained, and also, that a reputation which comes quickly does not last very long, for, here too, 'lightly come' is 'lightly go.'
44. Malicious silence, which is technically known as ignoring, may for a long time interfere with the growth of reputation, if, as happens in the higher walks of learning, where a man's immediate audience is wholly composed of rival workers and professed students, who then form the channel of his fame, the greater public is obliged to use its suffrage without being able to examine the matter for itself.
45. My mind to me a kingdom is,  
Such present joys therein I find,  
That it excels all other bliss  
The earth affords, or grows by kind;  
Though much I want which most would have,  
Yet still my mind forbids to crave.
46. When a hypothesis has once come to birth in the mind, or gained a footing there, it leads a life so far comparable with the life of an organism, as that it assimilates matter from the outer world only when it is like in kind with it and beneficial; and when contrarily, such matter is not like in kind but hurtful, the hypothesis, equally with the organism, throws it off, or, if forced to take it, gets rid of it again entire.
47. The heart bereaved, of why and how  
Unknowing, knows that yet before  
It had what e'en to Memory now  
Returns no more, no more.

48. Peace, brother : be not over exquisite  
To cast the fashion of uncertain evils ;  
For, grant they be so, while they rest unknown,  
What need a man forestall his date of grief,  
And run to meet that he would most avoid ?
49. I do not, brother,  
Infer as if I thought my sister's state  
Secure without all doubt or controversy ;  
Yet where an equal poise of hope and fear  
Does arbitrate the event, my nature is  
That I incline to hope rather than fear,  
And gladly banish squint suspicion.
50. In summer he, beneath the living shade,  
Such as o'er frigid Tempe wont to wave,  
Or Haemus cool, reads what the muse, of these  
Perhaps, has in immortal numbers sung ;  
Or, what she dictates, writes : and oft, an eye  
Shot round, rejoices in the vigorous year.
51. Whether from the growth of experience or the decline of animal  
heat, I see that age leads to these and certain other faults ; and  
it follows, of course, that while in one sense I hope I am journey-  
ing towards the truth, in another I am indubitably posting  
towards these forms and sources of error.
52. Here lies David Garrick, describe me who can,  
An abridgement of all that was pleasant in man ;  
As an actor, confest without rival to shine,  
As a wit, if not first, in the very first line ;  
Yet, with talents like these, and an excellent heart,  
The man had his failings, a dupe of his art.  
On the stage he was natural, simple, affecting,  
'Twas only when he was off, he was acting.
53. Then down the lawns I ran with headlong haste,  
Till, guided by mine ear, I found the place  
Where that wizard, hid in sly disguise  
(For so by certain signs I knew) had met  
Already, ere my best speed could prevent,  
The aidless innocent lady, his wished prey ;  
Who gently asked, if he had seen such two,  
Supposing him some neighbour villager.
54. If, by a more noble and more adequate conception, that be con-  
sidered as wit which is at once natural and new, that which,  
though not obvious, is upon its first production acknowledged to  
be just, if it be that which he that never found it wonders how  
he missed ; to wit of this kind the Metaphysical Poets have  
seldom risen.
55. Here lies your brother,  
No better than the earth he lies upon,  
If he were that which now he's like, that's dead ;  
Whom I, with this obedient steel, three inches of it,  
Can lay to bed for ever ; whiles you, doing thus,

To the perpetual wink for aye might put,  
This ancient morsel, this Sir Prudence, who  
Should not upbraid our course.

56. History, which I like to think of as the contrary of poetry, is not strictly a science, as it does not deal with universal truths, but only with particular details, and when we gain access to the histories of China and of India, the endlessness of the subject-matter will reveal to us the defects in the study, and force our historians to see that the object of science is to recognise the many in the one, to perceive the rules in any given example, and to apply to the life of nations a knowledge of mankind; not to go on counting up facts *ad infinitum*.
57. To think with one's own head is always to aim at developing a coherent whole—a system, even though it be not a strictly complete one; and nothing hinders this so much as too strong a current of others' thoughts, such as comes of continual reading.
58. Hence a man's thought varies according to the language he speaks, and an acquaintance with many languages is not only of much indirect advantage, but it is also a direct means of mental culture, in that it corrects and matures ideas by giving prominence to their many-sided nature and their different varieties of meaning, as also that it increases dexterity of thought; for in the process of learning many languages ideas become more and more independent of words.
59. Although the beginning is said to be always difficult, in the drama the difficulty always lies in the end, partly, because it is everywhere easier to get things into a tangle than to get them out again, partly also, because at the beginning we give the author *carte blanche* to do as he likes, but at the end make certain definite demands upon him, such as a conclusion that shall be either quite happy or else quite tragic, whereas human affairs do not easily take so decided a turn, and one that shall be natural, fit and proper, unlaboured, and at the same time foreseen by no one.
60. As a huge stone is sometimes seen to lie  
Crouched on the bald top of an eminence;  
Wonder to all who do the same espy,  
By what means it could thither come and whence;  
So that it seems a thing endued with sense;  
Like a sea-beast, crawled forth, that on a shelf  
Of rock or sand reposes, there to sun itself;  
Such seemed this man, not all alive or dead.
61. Such place Eternal Justice had prepared  
For those rebellious; here their prison ordained  
In utter darkness, and their portion set,  
As far removed from God and light of heaven  
As from the centre thrice to the utmost pole.
62. Since the quarrel  
Will bear no colour for the thing he is,  
Fashion it thus; that what he is, augmented,

Would run to these and these extremities ;  
 And therefore think him as a serpent's egg  
 Which, hatched, would, as his kind, grow mischievous,  
 And kill him in the shell.

63. If thou failest in the calm still deep,  
 In the rough eddy may the prize be thine.  
 Say thou'rt unlucky where the sunbeams shine,  
 Beneath the shadow where the waters creep  
 Perchance the monarch of the brook shall leap—  
 For fate is ever better than design.  
 Still persevere ; the giddiest breeze that blows,  
 For thee may blow, with fame and fortune rife ;  
 Be prosperous—and what reck if it arose  
 Out of some pebble with the stream at strife,  
 Or that the light wind dallied with the boughs ?  
 Thou art successful ;—such is human life.
64. Tax not the royal saint with vain expense,  
 With ill-matched aims the architect who planned,  
 Albeit labouring for a scanty band  
 Of white-robed scholars only, this immense  
 And glorious work of fine intelligence !  
 Give all thou canst ; high Heaven rejects the lore  
 Of nicely-calculated less or more ;  
 So deemed the man who fashioned for the sense  
 Those lofty pillars, spread that branching roof  
 Self-poised and scooped into ten thousand cells,  
 Where light and shade repose, where music dwells  
 Linging—and wandering on as loth to die ;  
 Like thoughts whose very sweetness yieldeth proof  
 That they were born for immortality.
65. ' Even in a palace, life may be led well !'  
 So spake the imperial sage, purest of men,  
 Marcus Aurelius. But the stifling den  
 Of common life, where, crowded up pell-mell,  
 Our freedom for a little bread we sell,  
 And drudge under some foolish master's ken  
 Who rates us if we peer outside our pen—  
 Match'd with a palace, is not this a hell ?  
 ' Even in a palace !' On his truth sincere,  
 Who spoke these words, no shadow ever came ;  
 And when my ill-schooled spirit is aflame  
 Some nobler ampler stage of life to win,  
 I'll stop and say : ' There were no succour here !  
 The aids to noble life are all within.'
66. That the time's enemies may not have this  
 To grace occasions, let it be our suit  
 That you have hid us ask his liberty ;  
 Which for our goods we do no further ask  
 Than whereupon our weal, on you depending,  
 Counts it your weal he have his liberty.

67.                                      Conjugal affection  
Prevailing over fear and timorous doubt,  
Hath led me on, desirous to behold  
Once more thy face, and know of thy estate,  
If aught in my ability may serve  
To lighten what thou suffer'st, and appease  
Thy mind with what amends is in my power,  
Though late, yet in some part to recompense  
My rash but more unfortunate misdeed.
68. It may be so ; but yet my inward soul  
Persuades me it is otherwise : howe'er it be,  
I cannot but be sad, so heavy sad  
As, though on thinking on no thought I think,  
Makes me with heavy nothing faint and shrink.
69. Fallen Cherub, to be weak is miserable,  
Doing or suffering ; but of this be sure—  
To do aught good never will be our task,  
But ever to do ill our sole delight,  
As being the contrary to His high will,  
Whom we resist.
70. But what if He, our Conqueror, (whom I now  
Of force believe almighty, since no less  
Than such could have o'erpowered such force as ours)  
Have left us this our spirit and strength entire,  
Strongly to suffer and support our pains,  
That we may so suffice His vengeful ire,  
Or do Him mightier service as His thralls  
By right of war, whate'er His business be,  
Here in the heart of Hell to work in fire,  
Or do His errands in the gloomy deep.